AUGUST 1958 60 CENTS

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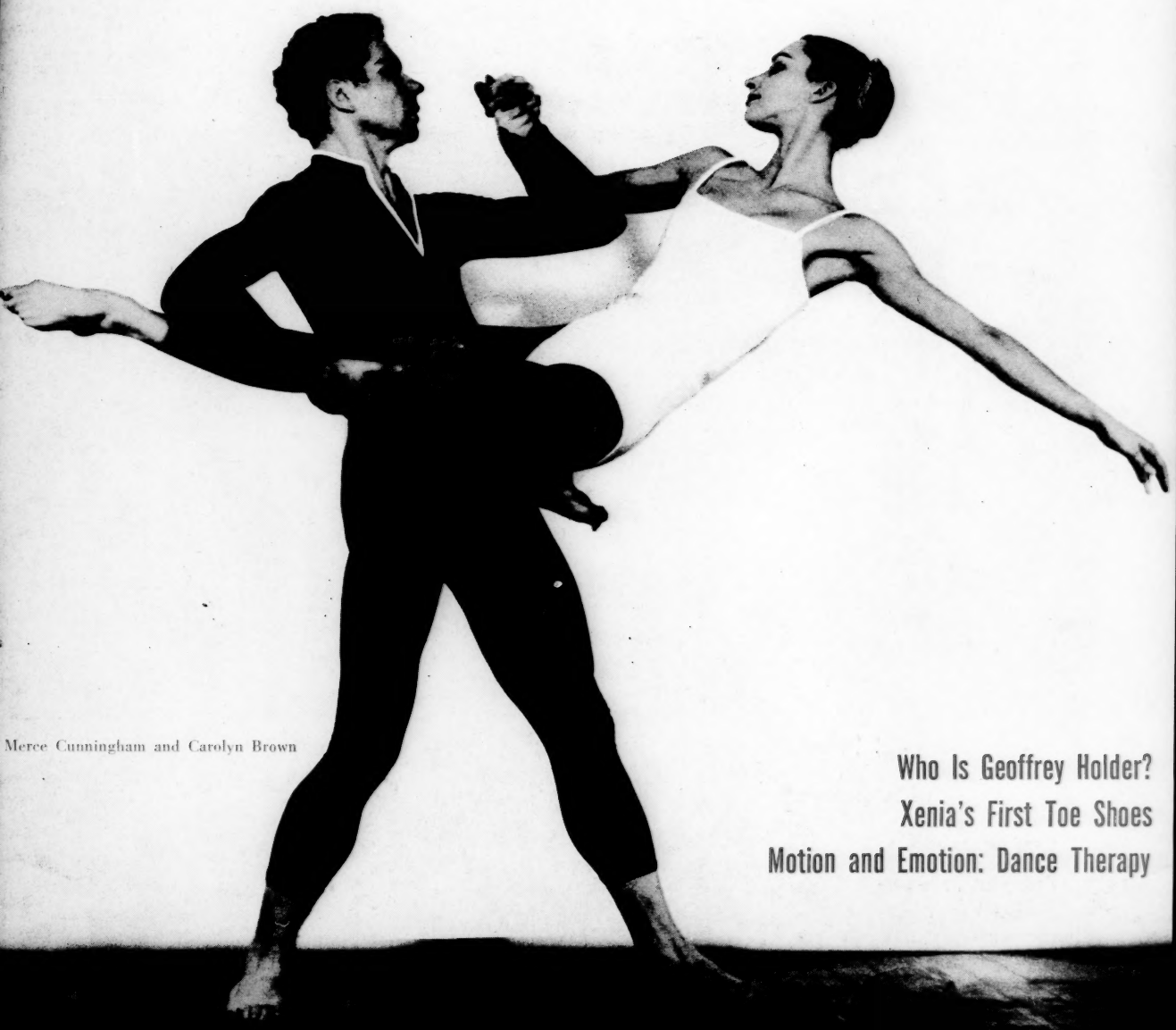
dance MAGAZINE



Merce Cunningham and Carolyn Brown

Who Is Geoffrey Holder?

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Motion and Emotion: Dance Therapy

NO. 14 IN A SERIES

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In San Juan, Puerto Rico with Alan Howard in "Black Swan" pas de deux. The picture was taken by a newspaperman.

With Mel Ferrer and his daughter, who was Clara in "The Nutcracker" at the Greek Theatre in Hollywood.

Relaxing in the sun on summer holiday.

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Presstime News

"The flame of the spirit soars in the dance."
—Lucian

AMERICAN DANCE FESTIVAL

At Connecticut College in New London the 11th **American Dance Festival** takes place Aug. 14-17. As of press time a number of features had been announced:

Jose Limon is choreographing 2 new works: one for himself and **Pauline Koner,** to Paul Bowles music, and a company piece set of 12 Chopin mazurkas. (In the Chopin work, Limon makes a bow to the people of Poland, who gave his co. such an overwhelming reception on their recent tour.) Repertory items will include a **Doris Humphrey** work, plus "There is a Time" and "The Traitor."

The Doris Humphrey Repertory Group will be seen in a revival of "The Life of the Bee" . . . **Pearl Lang & Co.** are due to dance "Falls the Shadow," "Night Flight" and a revision of "Three at Phantasy" . . . **Merce Cunningham** is working on a new solo and a company piece. His group will also appear in "Nocturnes" . . . **Pauline Koner** and her group give "Concertino" and "The Shining Dark" . . . **Ruth Currier, Betty Jones** and group will dance "The Antagonist" and "Quartet" . . . Finally, German dancer **Inga Weiss** will be a featured soloist.

HOMECOMING: NYC BALLET

Following their extended season in Australia, the **NYC Ballet** members return home Aug. 12. They take a short rest, then go into rehearsal for their NY City Center season Sept. 2-Oct.5. No premieres appear to be in sight, but there will be revivals of "Ivesiana" and the Mozart "Musical Joke." As a result of the invitations from several colleges, the co. will do a tour. Oct. 11 & 12 they dance at Purdue U., Lafayette, Ind.; Oct 13-15, at Michigan State U., E. Lansing; Oct. 16 & 17 at Indiana U., Bloomington. The week of Oct. 20-25 will be split between Phila. and Wash., DC. Around Christmas a 2nd NYC engagement is planned.

HOMECOMING: BALLET THEATRE

On Aug. 19, from the opposite direction, the **American Ballet Theatre** personnel return to NYC, following the final dates of their European tour at the Santander Festival in Spain. Director **Lucia Chase** interrupted her travels with the co. to fly home from Ireland on July 16 to spend a week of preparatory work for ABT's season at the Metropolitan Opera, Sept. 16-Oct. 4. She called the Dublin engagement "one of our greatest." The Yugoslav gov't was due to send 2 planes to Ireland to fly the co. to the Dubrovnik Festival.

'BALLETS USA' A BRUSSELS HIT

Jerome Robbins' "Ballets USA" program, which was a smash hit in Spoleto, Italy, was also a great success at the Brussels Fair. It now seems certain that the group will be kept together for appearances in the US this season. A number of top impresarios are bidding for the attraction; it is wanted by both the **NYC Ballet** and **American Ballet Theatre;** and CBS-TV is interested in presenting it as an evening spectacular. There is also talk of taking the show to Russia.

MARTHA GRAHAM & CO. TO ISRAEL

At the invitation of the Habimah Theatre, **Martha Graham & Co.** will appear for at least 4 weeks in Israel, opening Sept. 2 in Tel Aviv. Principal feature will be Graham's full-evening production of "Clytemnestra," premiered on B'way this spring. Co. will include **Helen McGehee, Matt Turney, Linda Hodes, Mary Hinkson, Akiko Kanda, Carol Payne, Lois Schlossberg, Ellen Graff, Nancy Stevens, Bertram Ross, David Wood, Glen Tetley, Paul Taylor, Gene McDonald** and **Richard Kuch.** A dance teacher now in Israel, **Arye Kalev,** who has been studying with Graham here, will join the co. for the tour. Engagement is jointly sponsored by the B. de Rothschild Foundation and Habimah. Habimah presented Graham in a highly successful 6-weeks tour of Israel in 1956.

CASE OF THE MISSING GLOVES

Did she or didn't she? Or was the mysterious lady really Lepeshinskaya? Perhaps it was all a misunderstanding. Since the department store concerned asked that the whole thing be forgotten, it will probably never be known for sure whether or not a Soviet ballet dancer attempted to indulge in a bit of shoplifting in Brussels. On June 29, newspapers carried stories to the effect that **Bolshoi Ballet** star **Olga Lepeshinskaya** had been arrested by Brussels police on suspicion of appropriating 2 pairs of gloves, an umbrella, cuff links and some tape. Her colleagues were outraged that such an accusation could be made against "a charming and thoroughly honest person . . . one of the wealthiest women in the Soviet Union." The explosive situation seems to have been smothered by high-level diplomatic intervention and there was thus no equivalent of the "cause celebre" in London 2 years ago when a Russian lady athlete was charged with making off with some hats.

Meantime, Lepeshinskaya went gaily on with her perfs. with the Bolshoi co. at the Brussels Fair. The NY Times' Howard Taubman, reporting on the Russians' fabulously successful run at the Fair, gave high praise to Lepeshinskaya's charm, technique and temperament, adding that she "could be described as the personality kid of the company."

DANCE SCENE USA

The much sought-after team of **Alicia Alonso** and **Igor Youskevitch,** following their guest appearances with the **Washington Ballet,** left for an engagement in Caracas, Venezuela. This month they star in **James Doolittle's** full-length production of "Giselle" at the Greek theatre in L.A., Aug. 18-23 . . . **Angna Enters** is director and designer of settings and costumes for the Paul Bowles musical adaptation of Garcia Lorca's "Yerma," co-starring Libby Holman and Rose Bampton.

The U. of Wash. Opera Theatre's June 3 production of "The Unicorn. the Gorgon and the Manticore" was choreographed by Seattle dancer-teacher **Martha Nishitani.** Dancers were **Louis Roedel, Carolyn Peterson, John P. Stipanela, Linden Chiarson, Barbara Lacy, William Sohns, Marjorie Carrigan, Midge Bowman, Ron Galbreath, Robert Kingston, Carol Lynn Chong, Irene Johnston** and **Susan Doar.**

The **Lester Horton Dancers** were scheduled to begin on July 26 a series of 8-week-ends of dance, titled "Choreo '58," at their theatre in L.A. Season will feature 5 new works: 2 by **Yvonne de Lavallade,** 2 by **James Truitte** and 1 by **Don Martin** . . . **Lorene Lloyd** was choreograper for the Ark. State Opera's May production of "Rigoletto" in Little Rock. She also had the dance lead and was partnered by **Edward McGuire,** director of the opera . . .

The **Dance Teachers Association of Puerto Rico** has recently been organized with the following officers: Pres., **Lottie Tischer;** VP, **Pepe Montes;** Sec'y., **Irene S. McLean;** Treas.,**Laura Toffel;** Vice-Sec'y., **Viola Enriquez;** Vice-Treas., **Jose Pares;** Public Relations, **Maria T. Miranda.**

INTERNATIONAL NOTES

62-year-old **Viktorina Kriger,** who joined the **Bolshoi Ballet** in 1910 and who won a Stalin Prize in 1946, seems to have created a stir in Moscow, according to the NY Herald Tribune. While declaring that

in the pre-revolutionary ballet classics no one can touch the Russians, she commented sharply that the newer creators are neglecting dancing in favor of spectacle. Mme. Kriger's criticism was aimed particularly at the Bolshoi's popular new production of **Igor Moiseyev's** "Spartacus." Its hero, she maintained, does not dance at all, and the role could be done by any stately actor.

"Tout Paris," plus most of the London dance critics, plus Charlie Chaplin and his wife, were on hand for the gala Paris opening of **London's Festival Ballet** . . . The **Int'l Ballet of the Marquis de Cuevas** presented 2 late June premieres at the Brussels Fair: **James Starbuck's** new jazz work, "Le Mal du Siecle," featuring **Rosella Hightower** and **Nicholai Polajenko;** and "Voyage vers l'Amour," done by 5 choreographers: **Leonide Massine, John Taras, Mariemma, Leon Anlen** and **Alexis Eltsoff.** Latter work has a libretto by Blevins Davis.

Royal Ballet choreographer **Frederick Ashton** is recovering from auto accident injuries in London . . . **George Skibine,** after completing choreography for his ballet to be seen at the Edinburgh Festival, creates 2 new works for the Opera Comique in Paris: "Isoline," to music by Messager, and "The 7 Deadly Sins," to a Kurt Weill score. At the end of 1958, Skibine and his wife, **Marjorie Tallchief** take a leave of absence from the **Paris Opera Ballet** to star in this season's US tour of the **Chicago Opera Ballet.**

Lidija Franklin, especially remembered here for her leads in Agnes de Mille works, has been operating a successful ballet school in Caracas, Venezuela, for the past year. She reports that, while there are several ballet schools there, there is as yet little opportunity for professional performing in Venezuela. The June visit of the **San Francisco Ballet,** she reports, was a smash succes.

Following his appearance at the Vancouver, BC, Festival, July 31-Aug. 11, **Marcel Marceau** returns to Paris to spend 6 months preparing a new production.

AROUND NEW YORK

Onna White will be choreographer of the new Feuer & Martin musical, "Whoop Up," due on B'way in Dec. . . . **Agnes de Mille** was scheduled to begin dance rehearsals for "Goldilocks" on July 25 . . . **Yuriko** goes into a dance lead in the new Rodgers & Hammerstein "Flower Drum Song," which **Gene Kelly** directs and **Carol Haney** choreographs . . . Friends of **Emil Friedlander,** board member and former president of Dazian's, theatrical textile house, have banded together to give him a birthday present in the form of an annual scholarship in his name at the American Theatre Wing.

Harry Asmus's ballet, "Circus," was seen July 5 on CBS-TV's "On the Carousel" . . . **Anthony Basse** and **Elizabeth Thompson,** of **Ballet Americana,** perform Monteverdi's "Il Combattimento" Aug. 8 & 9 at the Rockland Lyric Theatre, New City, N.Y. Choreography is by Basse . . . **Jessie Cameron** and **Amun Ram** were choreographers of the recent Experimental Eve. of Dance by the Modern Dance Group of the YM-YWCA of Newark, NJ . . . The 7 Arts Center last month held a memorial exhibition of the theatre, opera and ballet decor of **Mstislav Doboujinsky,** who died last winter.

PROFESSIONALS:
IMPORTANT ANNOUNCEMENT

With the Nov. '58 issue DANCE Magazine is launching a new annual service feature — a comprehensive **DIRECTORY OF DANCE ATTRACTIONS.** This Directory will be limited to professional performing groups and soloists, choreographers, dance lecturers, etc., who are available for bookings during the 1958/59 and/or the 1959/60 seasons.

The Directory is being specifically designed for use by local bookers throughout the country and by producers (theatrical, movie, TV, night club), so that they will have an up-to-date reference source of all currently available dance presentations. The Nov. issue, which will contain the Directory, will be circulated to concert managers and producers throughout the USA and Canada.

Please send us the following, to be considered for use in this Directory: (1) Official titles(c) of your dance attraction(s); (2) Name and address of agency or person who is booking manager for each attraction; (3) No. of dancers, no. of musicians, etc., in each production; (4) A one- or two-sentence description of the nature of the program(s); (5) A representative photo of the attraction(s).

This material must reach DANCE Magazine no later than Sept. 10, 1958 — although it would be much appreciated if it could be forwarded at once. Mark envelope "For Directory of Dance Attractions."

IN THE NEWS

NY Times Dance Critic **John Martin** is scheduled to be consultant for the opening Omnibus TV program for the fall season, in which **Gene Kelly** will deal with the role of men in the dance . . . **The Jacob's Pillow Dance Festival** and **DANCE Magazine** are co-presenting an exhibit of photos by staff photographer **Jack B. Mitchell** at the Pillow in Aug. . . . **Katherine Dunham** has been signed as choreographer of the film "Green Mansions" . . . On June 8, impresario **Sol Hurok** received an Honorary Doctorate of Humanities from Boston U. . . . Reader Charles J. Neumeir takes exception to the statement by Diana P. Daniels in her July issue story on productions of "Giselle," in which she says, " . . . with its dignity reestablished by a few great dancers over the past 40 years, 'Giselle's' days of parody are probably over." Writes Mr. Neumeier: "In 1953 **Myra Kinch** premiered her devastating travesty, 'Giselle's Revenge.' It will be some time before this explosively funny parody will be forgotten."

ON THE SUMMER CIRCUIT

Warm weather activities for **Kelly Brown** include emceeing the T.C. Jones show at the Bucks County, Pa., Playhouse, leads in "Oklahoma" at the Dallas State Fair, and "Girl Crazy" at the North Shore Music Theatre, Beverly, Mass. . . . At the **Jacob's Pillow** opening-of-the-season party, guests of honor included the Misses Elizabeth and **Mary Howry** of Washington, DC. Mary Howry was a member of the Denishawn co. which toured the Orient in 1924-25 . . . **Mary Ellen Terry** has been touring the summer circuit, cast as Gypsy Rose Lee's daughter in "Happy Hunting" at Valley Forge, Pa., Camden, NJ, Westbury, LI. She does the role this month in Atlanta and Houston.

At the St. Louis Municipal Opera, **Helen McGehee** and **Ray Harrison** had dance leads in "On the Town" July 14-20, and **Mia Slavenska** and **Dick Price** in "Rosalinda" July 21-27. In "Finian's Rainbow," Aug. 4-10, **Yvonne Chouteau** and her husband, **Miguel Terekhov,** are dance-featured, and the same pair will be seen there Aug. 11-17 in "The Nutcracker." (In Miss Choteau's honor, Aug. 9 has been designated "Oklahoma Day," and a delegation from her home state will

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make the 800-mile trek to see her dance with her husband. In 1953, 400 made a similar trip to see her there.)

Charles Queenan was dance-featured in "Kiss Me Kate" at the Colonie Music Tent, Latham, NY, in July . . . **Ron Fletcher** joined the staff of the Dance Workshop of the Fine Arts Summer Festival given by the State U. of Utah at Logan. He choreographs their production of "Carousel" . . . The **Eddy Smith Dance Theatre Co.** (16 girls plus Mr. Smith), based in Minneapolis, are on a 3-month tour of the fair circuit in the Northwest, Canada and Montana.

Monday night events in Aug. at the Putnam County Playhouse, Lake Mahopac, NY are: Aug. 4, **Sophia Delza** in dances from the Chinese theatre; Aug. 11, **Roberta Halporn & Co.,** in dances reconstructed from Labanotation scores; Aug. 18, **Leah Dillon,** in ethnic dances; Aug. 25, Musical Operetta Night. Presentations are sponsored by **Dance Stages, Inc.,** which has this year instituted dance courses at the Playhouse. Director is **Nadia Chilkovsky.** Staff includes **Ann McKinley, Crandall Diehl, Ruth Walton, Leah Dillon** . . . During the summer lay-off of the B'way musical "Jamaica," the show's dance captain, **Walter Nicks,** recruited a group of 10 dancers & singers from the production to appear July 5-25 at the Caribe Hilton in San Juan.

BOOK NOTES

In Oct., A. & C. Black of London and Macmillan in the USA are publishing "Russian Ballet Master: The Memoirs of **Marius Petipa."** Published in Russian in 1906, the book has never before appeared in any other language. Editing and introduction are by **Lillian Moore. Helen Whittaker** is translator . . . Two new booklets, available at 25c each, have been published by the NY Public Library: **"Isadora Duncan,** Pioneer in the Art of Dance," by **Irma Duncan,** and "When All the World Was Dancing: Rare and Curious Books from the **Cia Fornaroli** Collection," by **Marian Eames** . . . A" scriptographic" booklet on ballet, for the dance education of laymen, has been published by Channing L. Bete Co., Greenfield, Mass. (25c) . . . The June issue of the Journal of Aesthetics and Art Criticism carries an article on "Dance in the Chinese Theatre" by **Sophia Delza.**

PERSONALS

Catherine Foss Boulton, formerly of the Royal Ballet, and PFC A. Brooks Firestone (of the Firestone Tire and Rubber Co. clan), were married June 26 in London. The couple met when the ballet was touring the US 2 years ago . . . **Gene Nelson** marries Marilyn Morgen Aug. 7 . . . The reason that **Ethel Winter** (Mrs. Charles Hyman) is not going with the Martha Graham Co. to Israel is that she is expecting her first child . . . **Mary Ellen Moylan,** who has deserted dancing for family life, expects her first child in Aug. She is the wife of Robert S. Bailes . . . Martha Graham's mother, **Mrs. Jane B. Duffey,** died July 22 in Santa Barbara, Calif., at the age of 87.

AUGUST DANCE EVENTS

NYC: Aug. 21, AGMA dance program; Central Park Mall; 8:30.

American Dance Festival, Conn. College, New London, Aug. 14-17: Jose Limon & Co.; Pearl Lang & Co.; Merce Cunningham & Co.; Pauline Koner & Co.; Ruth Currier, Betty Jones & Group; Inga Weiss.

Castle Hill Concerts, Ipswich, Mass.: Aug. 16-17, Ballet Ensemble (Hayden-d'Amboise).

Colo. College, Colo. Springs: Aug. 7-8, Hanya Holm group.

Greek Theatre: Aug. 18-23, "Giselle" (Alonso & Youskevitch).

Hampton Arts Th. Festival, Westhampton Beach, L.I., N.Y.: Aug. 2, Ram Gopal, Teresita La Tana; 16, Nina Novak & Co. 30, Petit Ballet (Andre Eglevsky), Daniel Nagrin.

Idyllwild, Calif., Contemp. Dance Workshop: Aug. 1, Gloria Newman & Group; 2, Bella Lewitzky & Group; 3, Pia Gilbert on "Music and Dance."

Jacob's Pilow, Lee, Mass.: July 29-Aug. 2, Atlanta Civic Ballet, Mata & Hari; 5-9, Nina Novak & George Zoritch with Irina Kovalska & Edmund Novak, Myra Kinch & Co.; 14-16, Irina Borowska & Kenneth Johnson, Daniel Nagrin, Carola Goya & Matteo; 22-23, Nora Kaye & Erik Bruhn, Jean Cebron, Maria Dolores Garcia; 29-30, Barbara Fallis & Royes Fernandez, Myra Kinch & Co. with Ted Shawn, Kandyan Dancers.

Marcel Marceau & Co.: July 31-Aug. 11, Vancouver, B.C.

Nat'l Music Camp, Interlochen, Mich.: Aug. 5, Joseph Gifford Dance Th., Sheila Reilly & Ballet Co.

REGIONAL BALLET — U.S.A.

ATTENTION PACIFIC COAST CO'S:

The Southeast has one. The Northeast has one. And now the Pacific Coast is organizing a Regional Ballet Festival. All co.'s in Wash., Ore., Calif., Nev., Ida., Utah, Colo., Mont., Ariz. and New Mexico are invited to contact **Lillian Keber, Ballet School of San Carlos,** 1356 Rosewood Ave., San Carlos, Calif., for further information about the organizational meeting to be held in Fresno Sept. 28.

Newly joined as member of the **Northeastern Regional Festival Assn.** are the **New England Ballet Co.** (Boston), the **Bethlehem, Pa., Ballet Co.,** the **Community Jr. Ballet Co.** of Elmira, NY, and the **Ann Arbor, Mich., Civic Ballet** . . . The **Atlantic Civic Ballet,** following their July 29-Aug. 2 engagement at the Jacob's Pillow Dance Festival, appear Aug. 4 & 5 at the Ardundel Opera Theatre, Kennebunkport, Me. . . . **Betty Ogilvie,** dir. of the **Jacksonville, Fla., Ballet Guild,** appeared July 13 on the Arthur Godfrey Talent Scout show in choreography by **Rod Alexander.**

In their 4 appearances June 30-July 2 at the Carter Barron Amphitheatre in Washington, DC, the **Washington Ballet** was seen by 7,200 people. **Alicia Alonso, Igor Youskevitch** and **Frederic Franklin** were guest stars. During the run, Mr. Franklin's "Etalage" was premiered. The Ballet performed July 8 in Buffalo with the Buffalo Philharmonic, and July 10 in the Oglebay Park Amphitheatre, Wheeling, W. Va. . . . Newly organized as a civic group is **Le Ballet Petit,** directed by **Norman Eubanks,** ballet instructor at the Amarillo, Tex., Community Center. Mr. Eubanks, **Shirley Dickson,** and **Peggy Jane Turner** were featured in a June 26 perf. which was part of the Amarillo Summer Park Program.

The **Severo Ballet of Detroit** presents 5 ballets Nov. 6 & 7 at the Detroit Inst. of Arts and will appear with the Detroit Symph. March 21 . . . On June 22, a surprise 30th anniversary party was given to **Josephine** and **Hermene Schwarz,** directors of the **Dayton, O., Ballet Theatre,** by pupils and former pupils. Guests included 3 members of the original concert co. Excerpts from their choreography were performed in a "This is Your Career, Josephine and Hermene Schwarz" show.

SCHOOLS AROUND NEW YORK

Tenants of dance studios in historic Carnegie Hall have received a happy reprieve. Plans to demolish the building in the summer of '59 have been called off for now . . . **Benjamin Harkarvy** has resumed his duties as ballet instructor at the **June Taylor School,** after a 6-month leave of absence, during which he served as director of the **Royal Winnipeg Ballet** and choreographed a 10-week dance series for CBC-TV in Winnipeg . . . NYC teacher **Raoul Gelabert** goes to Mexico Aug. 15 for study and vacation. His school reopens Sept. 8 . . . At **Ballet Arts, Leticia Jay** is holding "West-East" dance classes (including "Celestial" Jazz), and **Dorita Ortiz** is teaching in place of **Aida Alvarez,** who is now in Spain . . . This year's award winners at **Boris Novikoff's School of Russian American Ballet** were **Patricia Kieffer, Elaine Davis, Michele Sigillo, Rosemarie Salerno, Suzanne Wu, Alison Struck** and **Rita Meyer.**

SCHOOLS AROUND THE COUNTRY

For the 3rd consecutive year a troupe from the **Jimmy Sutton Dance Studio** in Scranton, Pa., made a State Dept.-spon-

sored visit overseas. On July 7 the co. of 15, co-directed by Sutton and **Alexi Ramov,** flew to the Azores to entertain GIs there . . . **Eva Desca** is now teaching at the Jewish Community House in L.A. . . . On June 8, **Helen Tamaris** and DANCE Magazine's **Doris Hering** spoke at the Phila. YM-YWHA on a program sponsored by the **Garrett School of Dance** . . . **Violette Andre,** of the **North Shore Academy of Theatre Arts,** presented her annual Music Box Revue June 14 at the Goodman Theatre in Chicago.

At the summer camp of the **Noyes School of Rhythm,** Portland Township, Conn., the 1st annual meeting of the new Noyes School of Rhythm Foundation was held July 14. **Valeria Ladd** is president of the group devoted to continuing the work of the late **Florence Fleming Noyes,** who founded the school in 1912 . . . During her stay in the US under a Fulbright Fellowship, **Kalliope Tsoumbrakos,** of Athens, Greece, studied at the **Martha Graham School,** at **Juilliard,** at **Conn. College** and at the **Boston Conservatory of Music** . . . The Service League of Morgantown, W. Va., this spring engaged **Toni Intravaia** to produce a modern dance fantasy, "Within the Soul of Old King Cole" for its children's series. The event was so successful that Miss Intravaia's **Creative Dance Studio** has been engaged to stage another work in modern dance next year.

The innovation (for the USA), of graded ballet examinations by traveling examiners is taking hold. In Meadville, Pa., at the studio of **Arita Lee Blair, Cecchetti Council** officials **Virgiline Simmons** and **Gertrude Edwards Jory** gave exams to students of **Bess Brown** (Warren, O.), **Mary Louise Megert** (Niles, O.), **Marie Davey** (Erie, Pa.) and Arita Lee Blair . . . **Royal Academy of Dancing** exams were given by London teacher **Betty Davis** at **Dorothy Grover's** school in Oakland, Calif. . . . During the Detroit Seminar of the **Nat'l Academy of Ballet, Thalia Mara** and **Arthur Mahoney** examined pupils from classes of Detroit teacher **Violette Armand.**

One of the best known ballet schools in the US has closed — the **Mary Ann Wells School of Dancing** in Seattle. After 42 years of activity in the Pacific Northwest, Miss Wells has decided to retire. A few among her many students: **Margaret Petit (Leslie Caron's** mother), **Robert Joffrey, Frank Hobi, Tommy Rall, Mary Heater, Marc Platt, William Weslow, Gerald Arpino, Caird Leslie, Richard Englund.**

CHICAGO NEWS

Vasile Avramenko's 30 years as a director of Ukrainian dance festivals was marked by a testimonial program June 21 in which over 100 children performed folk dances. The director himself jumped in for a spirited solo . . . The Polish Women's Alliance, a nat'l orgn., sponsored a Polish folk dance contest June 28 for youth groups from NY, NJ, Nebr., Penna, Ind. Ill. and Mich.

Kenneth Johnson, 1st dancer and asst. ballet master of the **Chicago Opera Ballet,** is dancing with **Irina Borowska** in summer theatre musicals and at Jacob's Pillow Aug. 14-16. He is subbing for **Alan Howard,** who is recuperating from a virus infection . . . **Steve Primis,** dancer with the Polko-Go-Round TV program and a leading performer with the **Ellis-DuBoulay** group, goes to Greece in mid-Aug. on a Fulbright.

Serge Oukrainsky was in Chicago for the 1st time in a quarter of a century and visited with some of his former pupils and dancers from his co.—among them, **Edna McRae, Merriell Abbott** and **Belle Bender.** Oukrainsky and his associate, the late **Andreas Pavley,** directed the ballet of the Chicago Grand Opera Co. in the glamorous and expensive days of Mary Garden, when our ballet numbered 60 dancers (among them such notables as **Anna Ludmilla** and **Edward Caton)** and was the pet of management and audience.

Ann Barzel

HOLLYWOOD AND LAS VEGAS

The big news and the big job is at Walt Disney Studios, where choreographer **Tom Mahoney,** assisted by **Jack Harmon,** cast 120 dancing leprechauns for "Darby O'Gill and the Little People." Upon completion of the film, Mahoney starts rehearsals on the Walt Disney Night at Hollywood Bowl, which will include the largest cast ever seen at the Bowl . . . Because of the musicians' strike, **Bill Foster,** choreographer for the Fox film, "Mardi Gras," took **Bob Cole, Cass Jaeger, Bob Street** and **Fred Hansen** for dance-recording sessions in Rosarito, Mexico. Foster, assisted by **Mary Jane Door,** returned to NYC for one more Pat Boone TV show. "Mardi Gras" stars Boone, Tommy Sands and **Sheree North.** Several big dance no's will include many Hollywood dancers.

End of the musicians' strike will put back on the production schedule many films which have been shelved . . . **LeRoy Prinz** will stage a musical no. in Fox's "Rally Round the Flag, Boys." Prinz and asst. **Joan Bayley** go to Springfield, Mo., in mid-Aug. to film dance no's for a TV series Prinz is producing . . . **Fred Astaire** will star in 2 NBC-TV live musical shows this season. 1st is to be Oct. 17 . . . **Sally Forrest** is starring in the Vancouver, BC, production of "Damn Yankees."

Columbia has signed **Lee Scott** to choreograph musical no's for **Barbara Bostock** in "Senior Prom" . . . **Paul Muni,** celebrating his 50th year in show business, sings and dances all through "At the Grand" (musical version of "Grand Hotel"). Following the Philharmonic Aud. opening, the veteran star got great notices for his performance in the show which is due on B'way in late Sept. **Ernie Flatt** is choreographer, with **Barbara Bailey** as asst. and **Bob Turk** as dance captain. Dance-featured are **Dickie Lerner, Estelle Aza, Buddy Spencer, Joe Spember, Carol Reed, Caroline Jones** and **Stanley Hall.**

Larry Maldonado, principal dancer at the Hollywood Moulin Rouge for the past year, has been signed to assist **Donn Arden** on future Moulin productions . . . **Stephen Papich** now has 3 big nights at the Hollywood Bowl this season.

Virginia Aldrich, of "Polka Parade" fame, has been cast in the new independent film, "Blood Money," and **Bob Banas** (same fame), will sing and dance in a new Shirley Temple Story Book TV show . . . **Roy Fitzell** is on location in New Orleans filming some TV dance commercials . . . **Jack Regas** planning to open a large dancing academy in Culver City this fall.

LAS VEGAS

Jack Bunch will have his own dance group at the Desert Inn this fall, and also at other night spots around the country. Bunch is prepping the new Anna Maria Alberghetti act for the Desert Inn . . . Vegas dancers **Barbara Duval, Joan Rose, Pat Allwood, Victoria Lake, Betty McGowan** and **Winn Wilson** will be dancing for choreographer **Hal Belfer** at the Cal-Neva Lodge at Lake Tahoe this summer . . . **Les Clark** and **Jimmy Cross,** featured in the **Dan Dailey** show, are back at the Sahara for an extended run.

The new Stardust Hotel boasts the biggest show on the Vegas Strip — direct from the Lido Club, Paris! Production, conceived by Pierre-Louis Guerin and Rene Fraday and staged by Donn Arden, features the world-famed **Bluebell Girls** (see p. 74). There is an on-stage Aquacade, an ice show, a Neapolitan street scene, a promenade of European beauties (plus American male dancers), a Grecian pool sequence, traditional Apache dances, etc., etc. . . . **Marilyn Hanold,** formerly of the Hollywood Moulin Rouge, plays the desert this summer with the George Gobel act.

Closing of the Desert Spa has forced many dancers back to Hollywood . . . **Jack Boyle** has staged the current **Ray Bolger** show, "Think Mink," at the Flamingo. **Barbara Heller** clowns, sings and dances with Bolger . . . Palomino Room of the Hacienda Hotel has reopened with a new show featuring the **Kiego Imperial Dancers** . . . Monte Proser's new show, "All About Sin," at the Tropicana, stars Eddie Fisher, with **Georgie Tapps** and his dancers, **Lizanne Truex** and **Elaine Dunn.**

(Continued on Page 87)

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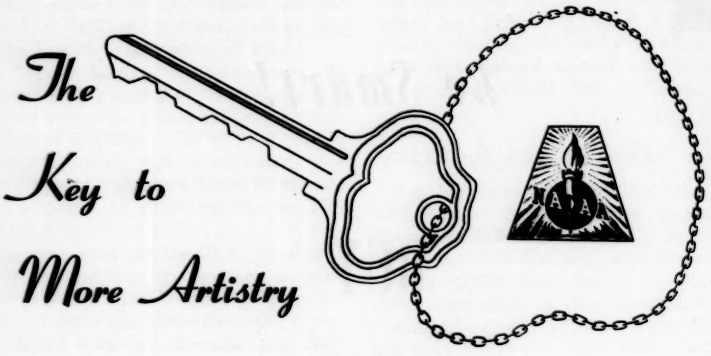

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RECORDS FOR DANCE

On July 5, 1841, Théophile Gautier, the French literary man and critic, wrote to Heinrich Heine: "I told him [the librettist, Saint-Georges] the tradition of the Wilis. Three days later the ballet was accepted. At the end of the week, Adolphe Adam had improvised the music, the scenery was nearly ready, and the rehearsals were in full swing." Has a successful two-act ballet ever been created under speedier circumstances?

Adolphe Adam (1803-1856), the composer of *Giselle*, has some twenty-four operas to his credit, ranging from comic to grand opera, incidental music for nearly thirty plays, and four ballet scores — *Faust* (for Fanny Elssler); *La Fille du Danube* (for Marie Taglioni); *La Jolie fille de Gand* and *Giselle* (for Carlotta Grisi).

Except for the overture from his most popular opera, *Si j'etais roi*, which is sometimes heard in pop concerts, we would today know the name only as that of the composer of *Giselle*. From this we may infer that *Giselle* has not been an important work for over one hundred years on its musical merits, but rather for opportunities it affords a ballerina.

Giselle is the romantic ballet *par excellence*, with the first act set in some kind of sentimental fairyland where peasants are all young and good-looking, and where a lord can disguise himself as a peasant to woo his maiden. The second act is also a fairyland, but one not of this world. How typically romantic the Wilis are! Weber in the Wolf's Glen scene of *Der Freischütz;* Liszt in *Mephisto Waltz;* Adam in *Giselle*, Schumann in *Carnaval* — all are part of the wonderful extravangance known as romanticism.

And yet, though the music is far from great, it does serve its purpose well. The sections for Giselle do reflect her character, and Adam has made an honest attempt to make a contrast between the moods of the acts. The music constantly fits the action — not unforgettably, for Adam was not an unforgettable composer — but competently and professionally.

Angel Records has just issued the most complete recording in existence of the ballet to date. The Bolshoi Theatre Ballet

BY ROSALYN KROKOVER

conductor, Yuri Fayer, who leads the Royal Opera House Orchestra of Covent Garden in this set (Angel 3583, 2 discs) uses a fuller version than the one generally encountered in this country. This includes material not found in the Henri Busser arrangement for piano published by Eschig (available here through Associated Music Publishers). Between section 7b *(Variation de Giselle)* and 8 *(Galop général)* Fayer inserts six sections that in the original score were danced by an engaged couple. These dances slow up the Giselle-Albrecht action and are omitted by American companies. In addition, Fayer interpolates some measures in Section 8 (not in Eschig) and uses a different introduction to Act II. A fugue found in the original score, which to our knowledge has never been heard here (Mary Skeaping includes it in her version for the Swedish Royal Ballet), is not present in the Angel set.

Otherwise Fayer's interpretation is much in the tradition we are used to. His tempos in places are more extreme, and in the mad scene he milks the faltering measures for all they are worth (one *must* have seen *Giselle* to realize the musical significance here). Giselle's solo sections in both acts and the second act grand pas de deux are handled very personally by Fayer in matters of phrasing and rubato. The recorded sound is exceptionally lifelike.

There are two single disc versions of *Giselle* available, neither of which is new. Blareau conducts the L'Orchestre du Théâtre National de l'Opéra on a London disc (LL 869) and gives the score a graceful sensitive reading. He follows the Busser arrangement, and though there are some cuts, most of them occur in the pantomime sections or group dances. The important solos and duets are substantially complete. The second side of the label is incorrectly marked and should read Act II instead of Act. I. On the other disc Anatole Fistoulari leads the London Symphony Orchestra (Capitol P 8306) with too little sympathy for the dance. In short, it's the Angel set for the definitive reading of the great romantic ballet, and London for the single disc version. *THE END*

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LOOKING AT TELEVISION

WITH ANN BARZEL

The highest viewer rating of the year was accorded the Moiseyev Dancers on the Ed Sullivan Show of June 29. Reviews by the lay press were ecstatic—as well they might be. If television were in the hands of logical people, this could lead to more presentations of dance for the coming season. But it will probably result in a scramble for foreign attractions.

In whittling the Moiseyev program down to some fifty minutes of dancing, the liveliest items were retained and the ceremonial and lyric sections of suites omitted. It made for a powerhouse of movement at a pace that kept viewers breathless. *Zhok*, the Moldavian Suite, was particularly attractive, though *Partisans, Polyanka, Yurochka, Bulba, City Quadrille* and the final *Ukrainian Suite* were excellent selections for the medium.

The camera work was simple. There was little striving for "effects," which in this case were not necessary. Most often the cameras focused forward onto the entire stage of the Met, from which the show was broadcast. Closeups, used sparingly, brought out the fact that the girls were very pretty. A focus from time to time on individual dancers performing difficult feats gave the TV viewer a better view than he could get from any theatre seat. Cossack men on points of their boots, the "wrestlers" lying flat on their faces, the Partisan girl churning on her knees were well-planned shots.

Overhead shots, usually senseless and unflattering, were very effective, for the shifting floor patterns are an important element of the total performance when a large group is dancing in unison. Only those who sit in the balconies are aware of some of these beauties, and television brought in all the facets available to multiple-camera broadcasting. The show cried for color, even the garish reds and greens of a badly tuned set.

The closing of the performance with the *Virginia Reel* and the singing of "Hail! Hail! the Gangs all Here! brought the program to a high pitch of good will.

On June 15 Sullivan showed excerpts from the Brussels Fair. Most interesting was the Ukrainian State Ballet, an all-male ensemble appearing in the Soviet pavillion. The dancers showed enormous strength and agility, doing tricks with poles with swords and coming out with an astounding assortment of impossibly difficult *prysiadka*. The general effect was of circus or vaudeville caliber. It was amazing, but the presentation lacked the imagination and the choreographic interest that a Moiseyev gives to national dances.

Philippine folk dances, performed by college students from the Islands, were another feature of the broadcast from Brussels. The interest was ethnic rather than theatrical.

The Sullivan Show's tenth birthday celebration also brought out dance. Kinescopes of programs from the past ten years gave momentary views of dancers and indicated how prominent the dance had been during the decade. A group of June Taylor dancers flashed by in the first show and Dolinoff and the La Raye Sisters took advantage of electronic possibilities to use trick effects for a jiffy. From the '49 file of filmed shows there was a glimpse of tap-dancing Bill Robinson and the last few moments of Moira Shearer and John Hart in the grand adagio from *Sleeping Beauty*. A song and dance which was unimpressive in the early '50s was reprised because it involved TV beginner Grace Kelly in a bit with Ralph Meeker. A more distinguished clip was from '57 kinescope of Fred Astaire on his TV debut.

It took the last showing of the Dinah Shore Show to carry the credit line that Dick Beard was assistant choreographer. And we saw for ourselves that he is a good dancer. The delightful Marge and Gower Champion danced on Miss Shore's final show. First they appeared in tan apogee of all boy-and-girl-at-the-prom dances to "The Music Stopped and We Kept On Dancing." There was nothing special about the dance except that it was by the Champions. The finale of the show, staged by Gower Champion, was a ball. The duo started with the show's dance ensemble to some ditty about Balboa and finished in a wading pool in a wonderful riot of action and color and splashing water. Incidentally, Art Carney, the guest-comedian who introduced the Champions, showed his erudition by dropping technical terms like tour jeté and arabesque all over the set.

Polka-Go-Round is now a one-hour show, live on Sundays and on film on Mondays, depending on your locality. The dance group is now called the Chainé Dancers, and they are called on some four or five times per show. Choreographer Sadowski has been coming up with consistently fresh dances. The *Kujawiak* on June 23 was especially good. Soloists Karen Rose and Steve Primis were outstanding in a Hungarian dance on the same program, and on July 6 Richard Tarczynski and Primis dashed through an amazing array of split jumps, air turns and *prysiadkas* in Ukrainian style.

In the past years summer replacement shows involved more dance than the regular programs, probably because dancers are cheaper. It has not been true this year. I have not yet seen the Andy Williams Show which includes the Bob Hamilton Trio, but the Bob Crosby Show, which is in the Perry Como slot, in spite of being directed by Louis DaPron and having its numbers staged by Peter Gennaro, has not been rewarding.

Ex-dancer Gretchen Wyler, now a singing comedian, has the kind of brass Broadway encourages, and dubs vitality. She is a regular feature of the Crosby Show and is utilized in one song-and-dance production per show. On June 14 she shouted and tossed in a rock and roll number. On June 21 she danced a bolero with a suspicion of Spanish style the while she badgered a fire-breathing bull. In this Miss Wyler moved well, but the number led to no climax. It just finished after having filled your living room with a great clatter. On July 5 the big deal was a calypso type "Heat Wave," all very tiring to viewers and performers.

The Chevy Show replacements include lovely Janet Blair, who dances clumsily with arrays of adoring males.

THE END

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IN MILAN: The youngest pupils of La Scala Opera House Ballet School wave excitedly from the stage of the famous theatre, at the end of their first examination.

BALLET SCHOOLS IN ITALY TODAY

BY LUIGI GARIO

The wave of ballet interest that is sweeping the world has reached Italy, once the country of ballet, but for the last forty years a land where ballet has barely managed to stay alive. The result of this new popularity has been more and more ballet schools where thousands of girls and some boys learn the five positions and acquire a lively enthusiasm for ballet performances by local and foreign companies.

There is also an evident improvement in the standard of teaching in general, and in particular in the schools attached to the opera houses of Milan, Rome and Naples. (Dancers as well as singers from these famed opera houses used to be honored artists all over the world, until the twenties.)

In speaking of ballet schools in Italy, today, one must first mention the battle that has been going on since 1948 between Mme Jia Ruskaya (*née*, in Russia, Eugenie Borisenko, and an Italian citizen by marriage) and, apparently, all the ballet teachers and dancers of Italy. By a May 7, 1948, government decree, the private school of Mme Ruskaya became Italy's "National Academy of the Dance," with Madame as head-mistress. In January, 1951, another government decree made it compulsory for anyone who wants to teach dance in Italy to have a diploma issued by the "National Academy." This decree started to be enforced in 1956, and it almost stopped the activity of the Sakaroff School in Siena. It succeeded in closing the Rome school of American modern dancer Minsa Craig. After January, 1959, no Italian citizen will be allo-ed to do choreography in Italy if he or she does not have a "diploma of choreography" from the "National Academy."

In spite of a desperate fight made in the press and in the law courts by teachers, dancers, writers and artists in general, the laws inspired by the charming and influential Mme Ruskaya were recognized as being valid by the Italian Constitutional Court in 1952, and as such, enforced. As a compromise, and for the time being, the diploma for teaching has been issued to almost all Italians and some foreign teachers already working in Italy, and it is probable that the same compromise will be reached for the choreographers in activity.

Jia Ruskaya has good reasons for wishing to see some control over the teaching of dance in Italy, but unfortunately she, and also those opposed to her, have gone about what they wanted in the wrong way. The bad results of the enforcement of

the laws will soon be seen — unless, of course, as is the case in many Latin countries, the laws are only partially applied and modified to suit special circumstances.

It is not even clear what the official position is on the schools attached to the opera houses of Milan, Rome and Naples and the certificates of proficiency which they issue. Nor is it clear what will happen when the present teachers in these schools retire. Will they be replaced by teachers graduated from Mme Ruskaya's school, which for the last ten years had no male pupils and has not produced a single professional dancer? *Chi vivra, vedra!* (Who survives shall see).

In Naples, Bianca Gallizia, a former Milan ballerina, has established a well-run and efficient school attached to the San Carlo Opera House. The school and the stage training have been helped by the presence, as leading ballerina, of Olga Amati, formerly ballerina of La Scala.

Hungarian Aurelio Milloss, now a foremost Italian choreographer, teaches many months a year in the temporary ballet schools attached to the opera houses of Palermo (Sicily) and of Florence during the grand opera seasons.

Attilia Radice, one of the last pupils of Enrico Cecchetti at La Scala in Milan, and prima ballerina of the Rome Opera House until last year, is now head mistress of the school attached to that theatre. From the Rome Opera House Ballet School have come all of the most important Italian male dancers of the day, from Ugo dell'Ara, choreographer and ballet-master at La Scala, to Giulio Perugini, Mario Pistoni, Guido Lauri, Walter Zappolini, as well as Alfredo Koellner, at present with the Lidova Co.

In addition to the opera house ballet schools there are about 600 recognized private schools in Italy where ballet or some sort of dancing is taught, and—I am told — about another 600 other classes of dance in convents, colleges, and private houses, where "teachers" pass on whatever they know about dancing to little girls. I have myself, in a provincial town, come across a "ballet school" installed in a bare, cold room with a stone floor and no music where unfortunate 4-year-old girls did "pirouettes on points."

On the other hand there are also many good schools with competent teachers, some of them installed in marvelous old *palazzi* in rooms that are "national monuments," where nothing—from the damask-covered or frescoed walls to the stuccoed and/or painted ceilings—may be touched or altered. I think of such schools as that of Daria Collins, formerly ballet-mistress at the opera in Amsterdam, Holland, and now in Florence; of Marcella Ottinelli in Venice; the school directed by Dr. Mario Porcile in Genoa; that of Ugo dell'Ara and his wife in Milan; that of Susanna Egri (former Budapest dancer) in Turin.

However, it is at the La Scala Opera

(Over)

Above: Students in their seventh year at the La Scala school practice adagio. They are under the direction of Esmee Bullness, dir. of the school. La Scala's ballet-master and leading dancer, Ugo dell'Ara, also conducts a private school of ballet in Milan.

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BALLET SCHOOLS IN ITALY

(Continued from Page 13)

A.F.I.

IN VENICE: At the school of Marcella Ottinelli, former La Scala dancer, boys as well as girls work in blocked ballet slippers, which, according to their teacher, helps straighten their feet.

House in Milan that the increase in the standard of schooling and dancing is most noteworthy. The school was founded in 1812 under Benedetto Ricci with the name of Imperiale Accademia della Danza. In 1837 Carlo Blasis was appointed director when he was already well known as a dancer, a teacher and a theoritician *(Trattato della Danza, 1820) (Il Codice di Tersicore, 1830)*. Under Blasis, the La Scala school became world celebrated and provided *prima ballerina assoluta e sola* to the opera houses of Europe and the Americas. Among them were Carlotta Grisi, Sofia Fuoco, Carlotta Brianza, Fanny Cerrito, Virginia Zucchi, Pierina Legnani. Another famed pupil of Blasis, Giovanni Lepri, was Cecchetti's teacher in Florence.

In recent years the La Scala School was directed by Olga Preobrajenska (1921-23), Nicola Guerra (1924), Enrico Cecchetti (1925-27) and Cia Fornaroli (1928-33), who with Vincenzo Celli was leading dancer of the company. Fornaroli and her husband Walter Toscanini left Italy with Arturo Toscanini, father of Walter, during the Fascist regime, and went to settle in the United States. For the 1933-34 season the school was directed by Jia Ruskaya, at the time resident in Milan and the fiancée of the editor of the most important daily newspaper in Italy, whom she married in 1935. The teaching methods and theories of Jia Ruskaya, adept—then as now—in the free dance and expression school, revolutionized the La Scala teaching and caused a storm in which all the town of

Milan—proud of its ballet school traditions—participated. It ended with the expulsion of Ruskaya and the resignation of Attilia Radice as ballerina and the latter's transfer to the Rome Opera House. (It is amusing to note that, after twenty-three years, the two ladies are still face to face—Ruskaya as the all powerful head-mistress of the "Accademia Nazionale della Danza" in Rome, where only Cecchetti-trained Giuliana Pensi represents the Italian tradition; and Attilia Radice, heading the Rome Opera House Ballet School where her assistants have all been great dancers and pupils of great teachers.)

After the stormy Ruskaya year, the La Scala School was headed from 1935 to 1948 by Ettorina Mazzucchelli, an efficient dancer and teacher reared in local tradition. In 1949-50, the La Scala School was directed by Vera Volkova, a great teacher. But the atmosphere at the school was not yet ready for strong discipline and hard work, and Volkova left. In 1951, Esmée Bulness, a British teacher who for twenty-six years had been at the Colon Opera House in Buenos Aires, took over the direction of the school and of the La Scala corps de ballet, asking for full power to put things in orders.

IN TURIN: Susanna Egri and pupils of her ballet school appear frequently in concert and on TV.

Miss Bulness, a firm disciplinarian and a good organizer, has, in the last seven years, done admirable work, the results of which can be noted on the stage of La Scala. Discipline has been reinstated not only at performances, but at rehearsals and classes. It is no longer possible to read on the call sheet at the stage door the pencilled words "for the foreign legion only," which I saw some years ago. In those days the Italian contingent of dancers (there were thirteen foreign boys among the twenty in the corps de ballet) did not, out of laziness, attend daily classes regularly, because the national contract

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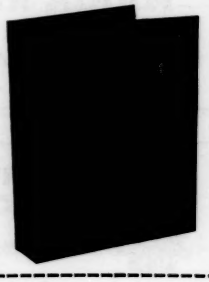
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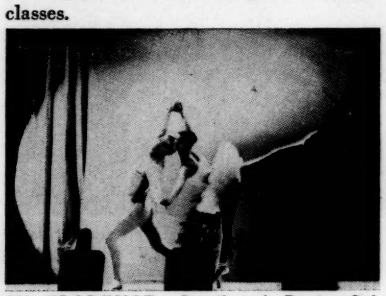
BALLET SCHOOLS IN ITALY

(Continued from Page 15)

for dancers didn't make it compulsory. This absurd clause in the Italian national contract for dancers is still in force, but dancers have come to understand that it is in their professional interest to attend daily class.

The La Scala School is divided into eight yearly courses for pupils starting at the age of nine. There are at present 130 pupils, of which twenty-four are boys. Attendance at the four-year secondary school attached to La Scala is compulsory. Pupils receive many free advantages and facilities, and are paid when they take part in La Scala performances. After graduation they must stay for two years in the La Scala corps, where they receive a monthly salary, a thirteenth-month salary, plus a whole month of paid vacation. When the La Scala corps goes to work outside of Milan, all dancers receive an extra daily stipend. After a certain number of years in the corps, the La Scala dancers receive a pension.

In the last three years, the corps has consisted of girls from the school, and the boys are now almost all Italian. Esmée Bulness is assisted by Elide Buonagiunta and Elda Gariboldi, by Joyce Graeme for character and mime, and by Karola Szalay Zingarelli (former ballerina of the Budapest Royal Opera, and an Italian by marriage), who is in charge of all boys' classes.



IN FLORENCE: Pupils of Daria Collins, formerly of Holland, appear frequently on television. Her studio is one of several outstanding Italian ballet schools mentioned by the author.

In June, 1957, seven girls (Giuliana Costa, Carmen Pudhot, Vivienne Bocca, Ivonne Ravelli, Carla Guerciotti, Gianna Ricci, Elettra Morini) and a boy (Roberto Fascilla) made their last appearance as pupils in the end-of-the-year recital. They were already dancing occasionally as soloists with the La Scala corps, and were the first pupils presented by Bulness and brought up almost entirely under her supervision. *THE END*

The Name Dropper

In earlier days, one of Doris Humphrey's trademarks was a Hoop Dance. She dropped the item from her performing repertoire after teaching the dance and selling it, hoop and all, to fan dancer Sally Rand . . . Seattle-born Robert Joffrey's real name is Abdullah Jaffa Anver Bey Khan. His father is a native of Afghanistan . . . Years ago, veteran actor Charles Coburn was manager for Isadora Duncan. The piquant partnership is being documented in his forthcoming memoirs.

Ruth Harrison, dancing partner and wife of Alex Fisher, recalling her basic training, remembers that her greatest problem was not to learn how to be carried aloft in those spectacular lifts, but how to get over being very, very ticklish . . . Dallas State Fair Musicals choreographer Dania Krupska has, among her credits, appearances for Hal Roach in *Our Gang* comedies . . . Not too long ago, DANCE Magazine got a call from a Broadway producer's office asking for advice. "Which would you say is the better choreographer," the question went, "Hermes Pan or Leonide Massine?" Our staff member replied, "Well, er, ah . . . that *depends!*"

Hollywood dancer Roy Fitzell devoted a period to missionary work for the Mormons in South America. In their mission activities the Mormons make use of their people's best talents, and Fitzell's principal duties consisted of—dancing . . . Our Southern California ballroom correspondent, Katherine Sheehy, once served an enlistment in the Ballet Russe de Monte Carlo . . . Martha Graham's present-day appearances in *A Dancer's World* and *Appalachian Spring* do not represent her debut in movies. She was once lent by Denishawn to Cecil B. de Mille at Paramount, to do a Babylonian slave girl's dance in *Male and Female*, which starred Gloria Swanson and Thomas Meighan. (Alas, nearly all the dance died on the cutting room floor.)

That civilian with the two sailors at the bar in the Siamese bistro scene in Columbia's *This Angry Age*, wherein Tony Perkins and Silvana Mangano dance "The Crawl," is choreographer Roye Dodge. He had to be that close to the action, it seems, in order to count for the stars . . . What's become of Albertina Rasch? She now lives quietly in Hollywood as the wife of movie composer Dimitri Tiomkin.

Donald Duncan

for your convenience

DANCE Magazine's

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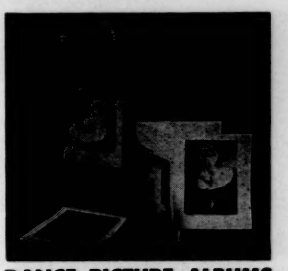

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Photos by Rod Bascome

Lev Golovanov demonstrates while Igor Moiseyev explains the basic movements of Russian folk dance before a miscellaneous and enthusiastic class.

CLASS WITH IGOR MOISEYEV

BY LILLIAN MOORE

Lured by the promise of a lesson with a great artist who is also a mysterious and exciting figure from behind the Iron Curtain, about 500 dancers gathered at a New York hotel early one Sunday morning in June. The Dance Teachers Guild, in sponsoring a lesson by Igor Moiseyev, accomplished something no other organization has done before: it brought together, in one unified group, representatives from every imaginable branch of the American dance world.

By nine o'clock in the morning they had already started to gather. There were modern dancers, ballet dancers, tap dancers, ethnic dancers, choreographers, performers from Broadway shows, members of folk dance societies, distinguished teachers (some of them Russian born), neophytes, balletomanes, photographers, journalists. High school students rubbed elbows with teachers of forty years' experience. There were expert professionals and there were amateurs barely able to distinguish the left foot from the right. All were moved by a single motive: a desire to absorb something of the vast knowledge of the dance possessed by Igor Moiseyev, whose fabulous folk dance company has taken the country by storm.

Milling around the huge ballroom floor, the dancers were a strange, colorful conglomeration. They wore square-dance skirts and bright blouses, or leotards and ballet tights, or slacks, shorts, bathing suits, street clothes. Spectators lined the edges of the room and hung over the railings of the balconies above. The curtains of the small, raised stage at one side of the room were closed. There was a mounting sense of excitement and tension.

A few minutes after ten, the curtains parted, to a roar of applause, and Lucille Nathanson came forward to introduce Mr. Moiseyev, smiling rather tentatively, interpreter Mrs. Katrina Shevelyova, and Lev Golovanov, Honored Artist of the USSR and ballet master of the company, who was to demonstrate. At one side of the stage a pianist and two accordionists sat ready to assist, and on a chair in the rear a plump, stolid, unidentified gentleman slumped half asleep.

(Over)

Moiseyev makes the introductory speech in Russian. Interpreter Mrs. Katrina Shevelyova, at left, had no trouble with ideas, plenty with translating dance terms.

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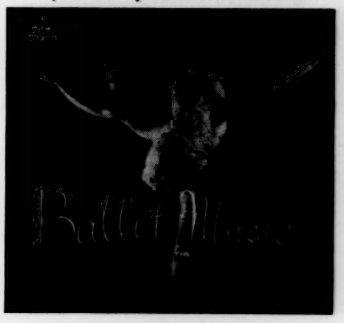

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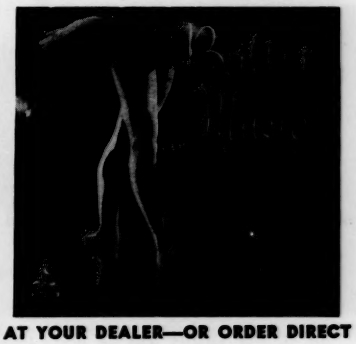

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CLASS WITH MOISEYEV

(Continued from Page 19)

The lesson commenced with an explanatory speech, in Russian, by Mr. Moiseyev. The interpreter, although charming and eager, obviously knew very little about dancing and nothing at all of technical dance terms, in any language. Perhaps it was her halting and inadequate translation which made the talk seem something of a let-down after the initial excitement.

Igor Moiseyev has written and lectured extensively, and this seemed to be another repetition, rather mechanically delivered, of material that many of us had already read in the souvenir program and in his published articles (for example, the fine one in Jury Slonimsky's *The Soviet Ballet)*. He emphasized the great number of peoples who make up the Soviet Union, and the enormous variety of their dances. He described how dances can reveal the typical characteristics of different peoples. Then he went on to stress how he encourages individuality and personal expression in the dancers of his company. (The translator put this rather unfortunately when she said: "It is *not permitted* to the members of my company not to express themselves!") Everything he said held interest and validity, and the audience sat on the floor, raptly listening to every word. Nevertheless, the repeated sequence of forceful Russian sentence followed by halting, inaccurate translation (sometimes Russian-speaking members of the audience disagreed so violently with the interpreter's version that they called out more appropriate words) became monotonous, and we almost began to sympathize with the man who was now sleeping peacefully on stage.

But just at this point, the talking ended and the dancing began. Purposefully, Mr. Moiseyev pushed aside the microphone, took off the coat of his grey suit and draped it over the back of a chair, and removed his dark red bow tie. Wearing a short-sleeved blue shirt, grey trousers and what seemed to be character shoes, he began to demonstrate some of the basic steps of Russian folk dance.

The first, which proved to be the foundation of all the things he showed, was called the "string step" or "braiding step." It consisted of a simple skip, on alternating feet, with the foot passing from 3rd position front through a high *passé* to 3rd position back, on each skip. This was done in an extreme ballet turnout (as were all the steps Moiseyev demonstrated), with both hands on the hips and the back proudly straight. This "braiding step" appears, of course, in other folk dances besides those of Russia. For example, it is found in almost exactly the same form in the *Sailor's Hornpipe.*

Moiseyev described how a simple step may be varied. For example — in place, moving backwards, turning in place, or with different rhythmic accents. By this time, 400 dancers were imitating him, jigging enthusiastically, tripping over the toes of their neighbors, digging their elbows into each others' sides, and having a perfectly marvellous time.

Moiseyev next showed what might be called a "double string step," in which the working foot, after passing to 3rd position back, gave an extra tap with the ball of the foot, just before the weight shifted to it. The counts for the skip, tap, and change were 1 *and* 2.

Next came a more complicated version of the same thing: a double string step, starting with the right foot in front (counts 1 *and* 2), stamp front with left foot (count 3) and change weight to the back foot (count 4). The entire combination alternated feet, with the accent on the stamp, on count 3. The crowd of dancers followed, and the accents rang out on the correct beat.

Many folk dances have steps which involve pointing the heel and toe alternately, while hopping on the other foot. Moiseyev now showed one in which the left toe, turned far in or inverted so that the heel was raised, was tapped in second position; then the same heel was tapped. He combined this with a double string step, as follows: Starting with the right

(Continued on Page 22)

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Moiseyev looks on while Golovanov, ballet-master of the Moiseyev Co., defines a set with his usual brilliant clarity.

CLASS WITH MOISEYEV

(Continued from Page 20)

foot front, do one double string step (counts 1 *and* 2), then tap left toe (with inverted foot) to left (count 3), tap left heel (count 4). Repeat the entire step on the other side, starting the double string step from the open position by raising the left foot into *passé* and back.

Now Moiseyev was beginning to enjoy himself. He danced more and more rapidly, and the students halted their own cheerful struggles to watch and applaud him. Whenever he showed a new step, there was a forward rush, punctuated by shrieks of "down in front," and everyone squatted low so that those in the rear could see his twinkling feet.

The steps became more complicated, and Moiseyev smiled more and more warmly as the friendly enthusiasm of people sharing a common dance experience began to permeate to the farthest corners of the huge room. Although Moiseyev showed not the slightest trace of fatigue, he now summoned Lev Golovanov to help him demonstrate. The handsome dancer (who had been sitting at the back of the stage carefully taking notes on his director's lecture and lesson) slipped off his light grey knitted jacket and came forward. He and Moiseyev now danced together, one facing forward and the other back, as they demonstrated each step with superb precision and warm good humor.

A "scissors step," very similar to a ballet *temps de flêche*, came next. This too was combined with a double string step, and then was shown in a still more complicated variation, until flying heels were beginning to endanger the shins of

(Continued on Page 74)

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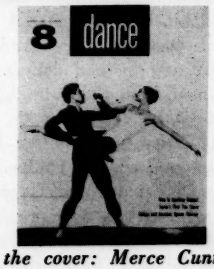


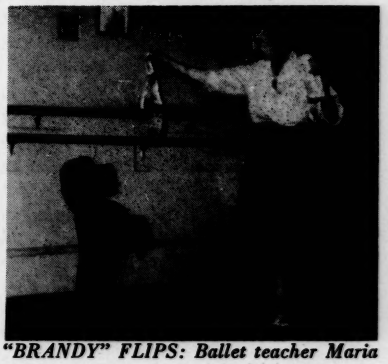
on the cover: Merce Cunningham & Carolyn Brown. The Cunningham Co. appears this month at the Amer. Dance Fest., New London, Conn. This winter Cunningham becomes "dancer-in-residence" at the U. of Ill. (p. 45).
Photo by WALTER STRATE.

IN THE NEWS

Maurice Seymour

CHIC IMPORT: Former Paris Opera Ballet soloist Micheline Bardin has the dance lead this month in "La Perichole" at the Greek Theatre in Los Angeles, and she performed the same role in July at the Central City, Colo., Opera.

"WINESBURG, OHIO": Donald Saddler, Ilona Murai and Maria Karnilova (foreground) were principals in Mr. Saddler's dance dramatization of the Sherwood Anderson novel, a July feature at the Jacob's Pillow Dance Festival at Lee, Mass.



"BRANDY" FLIPS: Ballet teacher Maria Nevelska has been "poodle-sitting" in N.Y.C. for her ballerina daughter-in-law, Patricia Wilde, now in Australia with the N.Y.C. Ballet. "Brandy" responds to his mistress' slippers.

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AT THE THEATRE:

ULYSSES IN NIGHTTOWN

BY LEO LERMAN

Left: Director Burgess Meredith discusses stage business with dancer-skater-actress Belita during a rehearsal of "Ulysses in Nighttown." In the background, Beatrice Arthur.

Right: Dancer-choreographer Valerie Bettis is responsible for the evocative stage movement in the Rooftop theatre off-Broadway hit.

On June 5, 1958, in one of Manhattan's more remote off-Broadway houses, The Rooftop Theatre, way down on Houston Street, "one of the most daring artistic experiments since the theatre has gone a-wandering from Broadway" *(New York Times)* was premiered: *Ulysses in Nighttown.* Author: James Joyce (the play was "supervised" by poet Padraic Colum). Reason for our special interest: choreographer Valerie Bettis who is billed: "stage movement by."

Here, at last, is a theatrical work in dramatic form—not a musical or musical theatre in any sense of those designations—which utilizes not only a director (Burgess Meredith in this case) but a genuine choreographer to work hand-in-hand with that director and evolve the physical—the movement—side of a script to its fullest. Here is a play physicalized . . . actors moving as dancers, dancers moving as actors, and all so brilliantly integrated—especially in Act I—that it is almost impossible to tell where acting and dancing begin or end. When I asked Valerie Bettis about this, she said, "The actor who is a good actor is a good dancer . . . Our best directors know about movement."

The chance to be in on this experiment came Miss Bettis' way when Mr. Meredith offered her an important role in the production. She didn't want that, but she did want to work with Meredith on this remarkable project. It seemed to her that here, finally, would be an opportunity to put into practice ideas she had had about action on the stage, about the integration of movement into a theatrical whole. She had choreographed for ballet, Broadway musicals, her own group, her self as a soloist, but here would be a non-dance work which organically demanded movement, even dance movement, to project its hallucinatory flux, its deep-rooted imagery.

Meredith, having attempted to find both a producer and an actor (the leading part, Leopold Bloom, demands an extraordinary actor: Zero Mostel plays it as though it had been written for and about him) for almost three years, was immersed in *Ulysses.* Meredith knew and said, "The words are like music, like notes put together in a song you can't get out of your mind."

"And," says Miss Bettis, "I staged my movement . . . actually I physicalized the script . . . without music. Arnold Black's music came later. I never staged any of it to a dance meter but to rhythms implicit in Joyce's prose, to his words themselves and to the pause between those words. Joyce's prose was my score. Frequently I found that I anticipated, in movement, in action, in pantomime, one of his themes, themes he stated, had his people articulate".

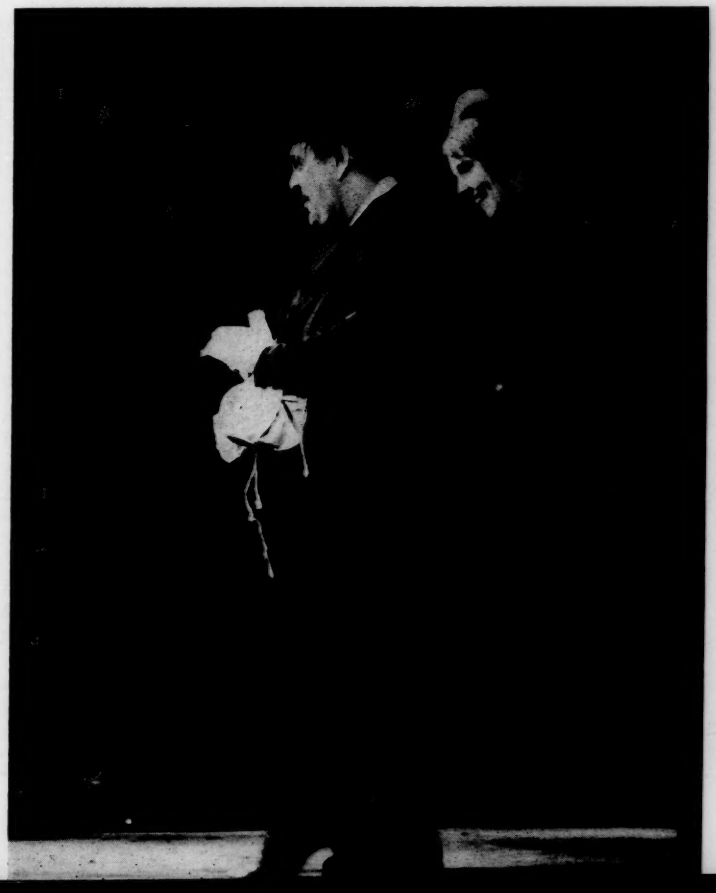
"Technically, this is how Buzz and I worked together. He let me block out Act I. (Meredith had already broken the script down into fifty-six separate scenes, each with its own color, voice volume, psychological adjustments and motivations, physical characterization, referring here to famous paintings, and theatre style.) By blocking out Act I, I mean that I took the cast, actors and dancers — we used few trained dancers — and directed them from the point of view of movement—both formal and informal movement. Every night, before I worked with the actors, Buzz and I talked through each scene, so that concepts coincided."

About using actors as dancers: "They must have enthusiasm for this work, and they must be able to coordinate, have mechanical or physical awareness of rhythm. When actors have Stanislavski training, they're easier to work with, since they work from an inner image, and they're not tied up. They work improvisationally. Then we talk the same language: between us there is a common experience, one we can both draw on."

Photos by GEORGE BARKENTIN

Right: A climactic moment during the second act nightmare of Leopold Bloom (Zero Mostel). A number of dancers help bring vitality to the production, including Swen Swenson, center rear, who handles several roles with distinction.

Below: Zero Mostel trips lightly with Anne Meara. The movement of the portly, grotesque comic in the title role is both brilliant and touching.



"Real" dancers in *Ulysses* include Belita, Swen Swenson, Eve Beck, James Payton, and seemingly almost every other member of the large cast—especially Lucille Patton, Anne Meara and Zero Mostel, himself.

Act II was blocked out by Mr. Meredith, then Miss Bettis "filled in."

I find in my own program these scribbles: "Big ballet . . . athletic . . . Bloom's apotheosis . . . banners . . . Brother scene a play in itself . . . Why is all this so rigid? so cold? so stylized? Kabuki? Doesn't flow like Act I . . . Almost as though a pattern is superimposed on Act II, a non-organic one. II falls apart. II breaks in three places, especially brothel scene . . ." And these notes do indicate the basic disharmony in *Ulysses in Nighttown*. Act I is a long play in itself, a play whose stage life is a whole, a work of total artistry in which movement, dialogue, scenic problems all unite perfectly. Act II, perhaps inherently, for it is not concerned with Bloom's mind's view alone, falls apart both structurally and stylistically. Nevertheless, *Ulysses in Nighttown* is a triumph not only for its actor-dancers and its dancer-actors, but for Burgess Meredith and Valerie Bettis, who staged it . . . a genuine theatre dance production. ***THE END***

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REVIEWS

BY DORIS HERING

Frankel-Ryder Dance Drama Company
St. Marks Playhouse
May 22 — June 29, 1958

The Frankel-Ryder Dance Drama Company is carving a meaningful place in American dance. Its approach descends directly from the social-conscious realism of the late Thirties and early Forties. It has taken the best of this tradition—the sensitivity to human values—and has added a refinement of dancing style not inherent in the original trend. By using many guest choreographers, it has also developed a repertoire of diversity.

Sometimes the repertoire is very close to classic ballet, as in Zachary Solov's *Rococo Variations.* True to its title, the work was shaped in flowing, curvilinear patterns — fleet attitude turns for Miss Frankel; a spiraling to the ground for the group; the girls winding in and out, arms entwined. Throughout, the dance had a sure musical awareness. Its only discordant element was a tendency toward coyness.

In Mark Ryder's *Brandenburg Concerto #3,* the dancing style was quite different—robust and deliberate. Beginning with a series of variations of earthy work movements. The panoramic quality gave way to a tumbling, bounding brawl. The dance was highly effective in its Breughel atmosphere, but unsuited to its nobly measured accompaniment.

Todd Bolender is an essentially romantic choreographer, and it is to this element that the Frankel-Ryder group warmly responds. His *Still Point* was originally created for them, and their awareness of its poetic subjectivity must be very close to the choreographer's intention.

In *Romeo and Juliet,* Mr. Bolender wove an extended pas de deux for Emily Frankel and Mark Ryder. It is an exquisite piece, moving tenderly and tempestuously through the Tschaikovsky music; depicting the lovers as though they were ensnared in a vast dream.

Romeo and Juliet was an especially gratifying yardstick of Mark Ryder's growth as a performer. In the past, he has sometimes lacked confidence in his ability to project a balletic style and a romantic mood. But here there was a brooding dignity in his stance, a bravura in his swordplay.

As the inheritors of the people-conscious dance tradition, Emily Frankel and Mark Ryder seem deeply concerned with the punctures in the American Dream and with the flaws of loneliness in the American Fabric. Two of their works, Mark Ryder's *Play in Four Times* and Valerie Bettis' *Past Perfect Hero,* dealt with the football hero who never grows up.

"There's nothing wrong with George. He doesn't get along too well with his wife's friends, that's all." So said the narrator at the beginning of *Past Perfect Hero.* And the lunging, dashing hero, constantly reliving his triumphs in the field, bumbled through a cocktail party and curled up in sleep, without ever really communicating with his wife.

Pantomimic literalness hampered *Play in Four Times.* Only in its final movement, when the athlete-father was confronted by his artistic son, did it have freshness.

Several years ago, Miss Frankel and Mr. Ryder devised a duet called *Haunted Moments.* It was one of the most provocative works in their repertoire. Redone as a group piece, its impact has diminished. Most impressive performers in it were J. William White, slim and intense in a dance of greed, and Helena Petroff, sensitively portraying loneliness in a crowd.

Another loneliness, that of adolescents in street gangs, provided material for Sophie Maslow's *The Diamond Backs.* The work was conceived with compassion and performed with conviction. But Miss Maslow did not allow the dramatic core to unfold in a sufficiently leisurely manner to reveal her characters as people.

With a radiant simplicity reminiscent of her *Dust Bowl Ballads,* Sophie Maslow choreographed *Folk Suite* for Emily Frankel, Mark Ryder, and guitarist-singer Will Holt. Casually they perched on high stools. Sweetly they danced of parting, of sadness, of love.

The Frankel-Ryder Company has the irreplaceable patina of a group that has danced much together. The members, all of them distinctive, were Barbara Holtzman, Aileen Passloff, Helena Petroff, Charles Nicoll, Myron Curtis, J. William White, Marion Hunter, Harvey Bernard.

But the most fully dimensioned dancing was that of Emily Frankel. She has strength, she has dramatic insight, and most important, she has delicacy — the delicacy of a dancer who instinctively understands the essence of ballet and performs it with an almost alabaster translucency. It will be interesting to see whether her personal style, which veers more and more toward the classic, will eventually become that of the company.

The programs were narrated by John Cullum, whose modestly theatrical manner added a pleasing note.

Ballet Americana
92nd Street "Y"
June 22, 1958

Ballet Americana, under the artistic direction of Thelma Hill and Ward Flemyng, is doing a laudable pioneering job. By presenting its dancers principally in modern ballets, it is giving them an opportunity to grow beyond the Primitive or Caribbean cliché to which Negro artists are too often consigned. And it is developing a repertoire of original works.

As yet, however, the achievement is not so sure as the purpose. The repertoire is on the superficial side. And the dancers have not yet achieved group cohesion.

The most ambitious effort was Anthony Basse's *Barbara Allen.* Based upon the familiar legend of the mountain girl and her witch boy lover, the work came aglow in its intimate moments—a feline solo for the witch boy (Anthony Basse); a pas de deux for him and Barbara (Elizabeth Thompson). But in the group passages Mr. Basse did not fully reconcile the ballet idiom to his material.

The problem of basic style also pervaded Ernest Parham's *Mardi Gras.* Clad in ruffles and spangles and feathers and streamers, the dancers strutted and pecked their way through a four-part work that would have been far more effective if it had frankly admitted to a vaudeville orientation, rather than trying to inject an ethnic undertone into its emblazened antics. As a bird, symbol of the Mardi Gras, Delores Brown performed her adagio with breathtaking aplomb.

Louis Johnson contributed a charming *Divertissement* to music of Lecocq. And the small ensemble performed it with lilt. But more daintiness in the port de bras and more exactitude in the feet would have bestowed added flavor.

Like *Divertissement,* Marvin Gordon's *The Strolling Players* seemed especially suited to the personality of the company. In both, the style was simple, the mood straightforward. Candace Caldwell and Theodore Duncan were especially appealing in *The Strolling Players.* Thelma Hill tended to over-project.

Anatole Vilzak staged the *Don Quixote Pas de Deux* for Helen Taitt and Guy Allison. They were more true to its spirit than to its technical niceties.

And perhaps this might be said for the entire company. They danced with zest and high energy. These have yet to be cast to the careful mould of ballet.

THE END

RUDOLF LABAN DIES AT 78

Creator of Labanotation; Furthered modern dance; Devised movement tests for industrial personnel.

Photo by Edith Stephen

Rudolf Laban died in London, July 1. Pictured here, summer of 1956, in Ashbridge, England, where he was conducting courses in his method of notation.

Before the advent of Rudolf Laban, dance was the most ephemeral of the arts. Because it lacked a system of notation, a means of recording its compositions so that they could be reproduced from a written score, its works were in constant peril of degeneration and even extinction. Laban made possible, for the first time in history, the accurate preservation of great choreography for the future.

Rudolf Laban was born on December 15, 1879, in Bratislava, then part of the Austro-Hungarian Empire. His father, an army officer, had hoped that his son would follow a similar career, but Laban decided, after a brief stay in military school, that his real interest lay in painting and architecture. From 1900 to 1907 he studied at the Ecole des Beaux Arts in Paris.

There he first became attracted to the stage. He appeared as an entertainer at the Moulin Rouge under the pseudonym of "Atilla de Varalja," taken from his full name — "váraljai vereknyei ésliget falvi Lábán Rezsö Keresztelö Szent Jamos Atilla."

During this time Laban also began his studies of ancient dances and rituals. His first experiments with dance script date back to the years in Paris, and were probably stimulated by his researches into primitive movement habits.

From 1911 to 1914 Laban was director of the Lago Maggiore summer festivals at Ascona, Switzerland, where he headed a self-sustaining art colony, and was producer of the winter art festivals in Munich. In 1915 he moved to Zurich to establish his Choreographic Institute, and, after the war, he founded other schools in the major cities of Europe.

In 1926 he made his only visit to the United States, lecturing here and in Mexico. He then settled in Berlin. The exposition of his dance notation, *Kinetographie Laban,* was published in 1928.

Although other methods have been tried for centuries, the Laban system of notation has proven to be the first practical method devised to meet the complex problem of recording human movement. Labanotation, the term coined by New York's Dance Notation Bureau, is well known in this country through the work of the Bureau, whose president is Ann Hutchinson. The system is taught in schools throughout the United States, and a number of major dance works have been notated by the Bureau. The authoritative text in English is Miss Hutchinson's *Labanotation* (New Directions, 1954). In Germany, the work is carried on by Albrecht Knust, who heads the Kinetographische in Essen. Laban himself taught the method in England.

While his dance notation was creating a wide stir of interest, Laban continued his other activities. In 1930, he was appointed Choreographic Director of the Allied State Theatres of Berlin. At this time he was also developing his ideas of space patterns and harmonies.

His theory of choreutics analyzed human movement in terms of twelve directions derived from the different points of the icosahedron, the crystal form nearest to the sphere. By extending the possibilities of movement design beyond the range admitted by the traditional dance, this conception paved the way for new choreographic developments based on the numerous potential relations of the dancer to space.

Another theory, eukinetics, involved controlling the dynamics and expression of the dancer's body. By analyzing the qualities of movement with regard to their psychological motivation, Laban created a new form of dramatic dance. He was assisted in his formulation of these ideas by Ruth Loeser (choreutics) and Dussia Bereska (eukinetics).

The new principles had important ramifications. Study with Laban was one of the determining factors in the career of Mary Wigman, who led the movement of expressionism in modern dance. Her themes were introspective psychic states, the tension and tragedies of the inner life. *(Mary Wigman has described Laban as a man and teacher in her story of student days, DANCE Magazine, Nov. '56.)*

Another Laban student, Kurt Jooss, made significant contributions to eukinetics, which he utilized in one of the great dance works of the 1930s, *The Green Table* — a denunciation of the brutality of war. The subjects used by Wigman and Jooss could not have been so powerfully handled with the limited vocabulary of the classic ballet. By enlarging the concept of dance movement, Laban extended the whole scope of the art.

In the early 1930s, Laban was also famous as a choreographer and producer. His most important work in these fields was not, however, with professional dancers. For the amateur, he devised huge movement choirs, combining sections of set dramatic choreography with sections of improvisation. His performers often came from slums, boys' clubs and workers' unions. The choirs were especially popular among the Social Democrats.

In 1936 Laban prepared an open-air Berlin production for 1,000 performers, the parts being notated and sent to the sixty participating choirs in different cities to be learned in advance. But Joseph Goebbels, attending the dress rehearsal, asserted: "In Germany, there is room for only one movement, the Nazi movement." The performance was canceled.

Unable to work under Hitler, Laban left for Paris and, in 1938, went to a school founded by two former pupils, Kurt Jooss and Sigurd Leeder, at Dart-

(Continued on Page 71)

Courtesy of the New York Times, in which much of this material appeared as an obituary, July 3, 1958.

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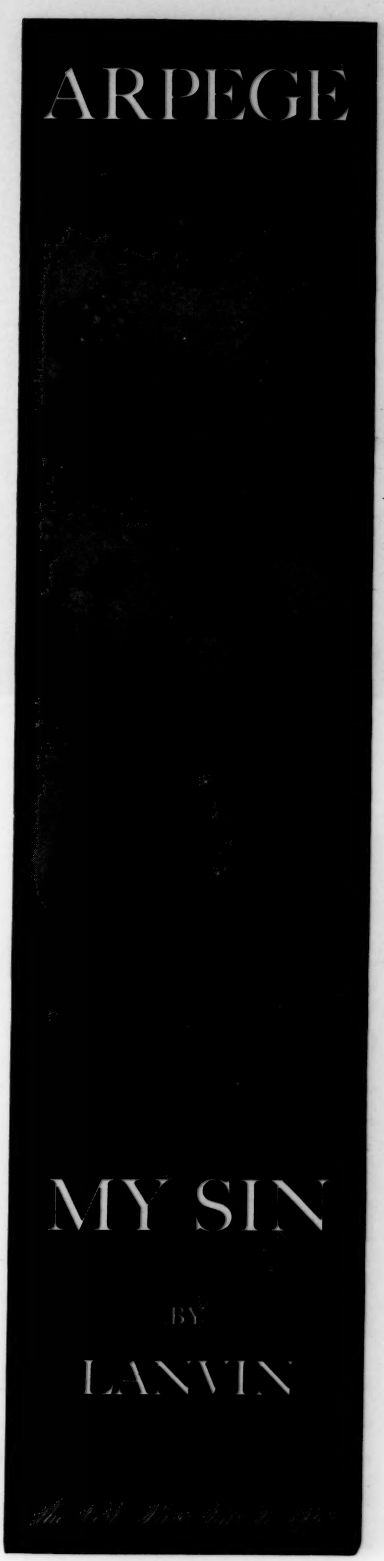

The performance photos on these pages were taken during the Spring Dance Concerts of the High School of Performing Arts, May 30 - June 1, at Hunter College Playhouse. Above, senior ballet students in a variation from famed classic "Swan Lake."

SPA

SCHOOL OF PERFORMING ARTS FACES A CRISIS

BY LYDIA JOEL

PHOTOS BY V. SLADON

NYC's Board of Education and the Parents Association of a successful experimental high school dispute the merits of a proposed merger.

The School of Performing Arts came into existence ten years ago. It started as a music class and a drama class in the main building of the Metropolitan Vocational High School on New York City's lower East Side, a school which teaches ship-building, barbering, electrical installation and other trades.

In 1948, the Board of Education, as an experiment, created an annex of this school for 600 vocational students of theatre, music and dance. The Performing Arts School was thus set up in an old school building on West 46th Street, in the heart of Manhattan's Times Square theatre section.

Guided by Advisory Committees on dance, music and theatre, and by their Chairman, Mrs. Samuel A. Lewisohn, the school has made outstanding progress. It was particularly fortunate that Dr. Franklin Keller, Principal of Metropolitan Vocational High School until his retirement last year, was also a sympathetic and interested participant in the experiment. William Hudtwalker, who has replaced him, has the same capacity to recognize that while the arts are most certainly vocations, they have their very own characteristics that must be respected.

The development of SPA has not been simple or easy. This unique free public school, with no tradition to lean on, has had to learn by doing. There were often problems that sometimes seemed impossible, but they were always resolved. It wasn't easy to find a first-class, professional-minded teaching staff which could work within the bounds of academic regulations. But it was done. Such matters as an accompanist for a dance class posed a dilemma in that the public school budget made no provision for any. But the difficulties always diminished in proportion to the achievements.

From the beginning, it was clear that this was an exciting and fruitful venture. Students of high academic standards to start with were screened for talent, and only a small proportion of those who presented themselves have been accepted. The results were, and are, quite extraordinary. Scholastic achievement at the school is very high. There is no delinquency, there are virtually no absentees, and absolutely none of the lackadaisical inertia typical of too many schools today. Its hard-working pupils are clearly in love with what they are doing — the finest of all tribute to a venture in educa-

Audiences at the spring SPA performances saw an exciting, varied program that included a reconstruction of Doris Humphrey's "Shakers" (above), and original works by several faculty members, including Harry Asmus' "Circus" (below). "Facilities at the school are meagre, but the youngsters are inspiring . . . Interest, vitality, enthusiasm are intrinsic, overpowering and infectious."

tion. A former instructor, Leo Bond, recently wrote: "The building is very old, but we lived in a castle. Facilities are meagre, but the youngsters are inspiring. Classes are overcrowded, but disciplinary problems are practically non-existent . . . Interest, vitality, enthusiasm, are intrinsic, overpowering and infectious."

Seventy percent of SPA pupils have gone on to college — one hundred percent who have applied for college have been accepted. Most of the college graduates have continued to develop in the interests related to their high school training, and have become teachers, leaders of children's groups, and in other ways are contributing to the cultural life of their communities.

Graduates of the school are respected in the professions and have been very successful in getting work on the professional boards. They are currently represented on Broadway in *Jane Eyre, Sunrise at Campobello, Time Remembered, West Side Story.* The list of previous shows in which SPA students have appeared constitutes a list of the important Broadway productions of the past decade.

In recent years, the Dance Department particularly, under Dr. Rachael Yocom, has made extraordinary progress. The spring performances pictured on these pages give evidence, to laymen as well as to connoisseurs, that these students have been well trained, excellently disciplined. These performances, which had the qualities of a first-class workshop group, were varied in content and style, admirable in terms of artistic achievement. Everyone connected with them, especially the Board of Education, has reason to be very proud.

This is not the first time that SPA has brought credit to the Board of Education. The school, despite its decrepit building, has become a legitimate showplace for visiting VIPs. It has indicated to the rest of the country, and to the world, too, that New York City is truly a cultural beacon, and a leader in educational as well as cultural affairs.

And yet, at just this time, the Board of Education is planning to change the format of this school by merging it with another larger, non-vocational school group, the whole to be known as the Lincoln Square High School. Those who justly have great admiration for the school as it exists strongly feel that this shift

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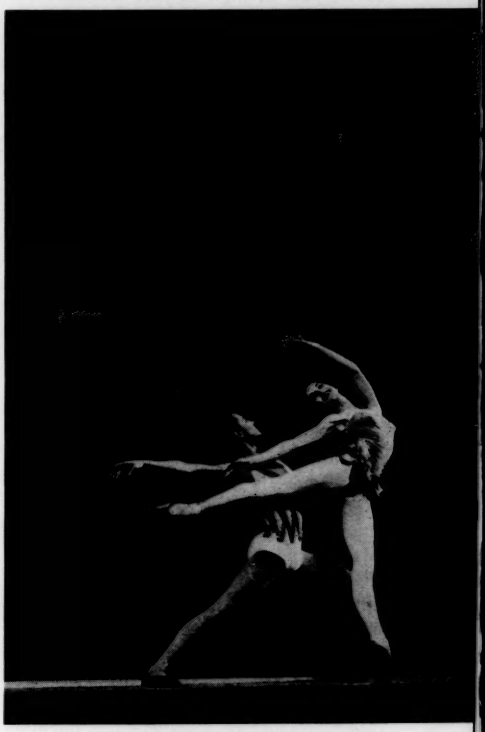


The Junior Ballet Group of SPA in George Balanchine's "Symphony in C." Students of the NYC school, whose academic achievements rate as high as their artistic accomplishments, protest the projected merger with a non-vocational high school.

will lose SPA its name, its identity as a unit, and possibly its capacity to achieve the results it has so far been fortunate enough to produce. The question is: *Why?*

Let us, to start with, take it for granted that the members of the Board of Education are not ogres determined to gobble up a goodie. They are experienced men and women concerned with the education of the children of one of the greatest cities in the world. As we understand it, in early May the Associate Superintendent in Charge of Housing, after considerable study, made the recommendation to the Board of Education that it request a 4½-million dollar budget for a proposed Lincoln Square High School. This school is to be remodelled from the High School of Commerce building, which currently exists on West 67th Street in Manhattan. A new wing would be added to it for the specific use of Performing Arts students. The proposed school would have approximately 1,200 academic high school students drawn from the surrounding area as well as 600 from Performing Arts. All would attend regular academic classes together—the intention is to have the entire school on a high academic level. Performing Arts studios are planned to be beautiful and spacious, and fine facilities are projected for their music, drama and dance studies. *What,* says the Board, *is so bad about that?*

The Parents Association of the School of Performing Arts, deeply enthusiastic over what they have seen in their own homes as a result of the education that their children have received at SPA, have rallied the top names of the theatrical and allied fields to support them in their plea that they do not wish the school to be merged with any other, despite the enticing advantages offered. They have besieged the Board of Education and the Mayor's office with letters and wires asking that the proposal be rescinded. Twice the Parents' Association have had hearings before the President and other members of the Board of Education in which they have explained their points of view. To date, no answer from the Board.

Sometime in August the City Planning Commission meets to consider whether it should approve the budget and the project for which it is requested. Should the Commission approve the budget recommendation as it now stands, the application for funds will be presented on November 4 to the Board of Estimates, of which Mayor Wagner is a member. The final step would then take place in December, when the City Council acts on the capital budget.

It is, we understand, quite possible that modifications and changes may still be made by the Board of Education in the course of the next months, before the plans for the building become an actuality. But so far, the Board, despite an enormous amount of serious consideration of the protests they have received, has not indicated any rearrangement of ideas.

In order to better understand this complex situation and to help clarify the texture of its issues, we here present an imaginary conversation between a member of the Board of Education and a member of the Parents Association of the School of Performing Arts.

Member of the B. of E.: Why in the world do the parents of students of SPA

feel so violently against a merger which will take nothing from the training of their children and add many wonderful advantages?

SPA Parent: Because we do not think that the emotional climate of a school can be measured in cubic feet or in fine decor. SPA as it exists today has cohesion and inspiration. In the proposed school, where SPA students would be only one-third of the entire student body, they would no longer be its major force. They would become the odd ones, the special ones — particularly since, let's face it, the children concerned with the arts are still, in our culture, looked at as being slightly "batty."

SPA children are carefully culled before they are accepted, and as you know, they are both academically and artistically talented. Experience, as well as serious research in education, shows that groups of similarly oriented and talented pupils achieve much more working together than if they must work against wasteful friction. The stimulation of competition that comes from within the group is the productive one. The situation as it exists at SPA has once again proven this beautifully. Why destroy a very satisfactory arrangement?

B. of E.: You can hardly call the SPA building a satisfactory arrangement — outmoded, unsafe, hideous. It will have to be razed sometime in the next few years. Where will these students go? We are trying to think ahead for them. We're now planning a school in a midtown area of Manhattan, adjacent to Lincoln Center for Performing Arts, one of the greatest centers of art ever to be built. What better atmosphere could SPA ask for?

Parent: But what good is location if identity and achievement are lost? We want to make very clear that we don't consider that we are asking for special consideration for our children. We would like to see all the children in the city of New York — no matter what their talents or interests — treated with equal concern, whether they be students of science, shipbuilding, or general academic students. The Rockefeller Report on Education, after two years of study, recently made itself very clear on the subject: "Our conception of excellence must embrace many kinds of achievement at many levels . . . All men are equally worthy of our care and concern, but men are unequal in their native capacities and their motivations, and therefore in their achievements." And if, as the Report says, we "must attempt to meet the specific needs of the future by elevating the quality and quantity of talented individuals . . .", we must look for ways of nurturing this talent that produce the best results. I am sure you would not disagree with that, would you?

B. of E.: Not at all. At the Lincoln Square High School, SPA students will have the same caliber of training, the same professional vocational teaching that they now have. Academically we are planning that the level will be the same. What makes you think that the climate of the school will be inferior to what it is now?

Parent: Nobody has said it would be inferior. It is just that it will not be the same, and this is the way we believe good results can be achieved. In a school where two-thirds of the pupils are generally academic students, no matter how bright, the orientation of the classroom must and should be toward the majority — and in this case the majority will not be youngsters with the same dedication that ours have. That is what we mean when we say that we think this merger will destroy SPA and what we mean when we say we want to save it.

B. of E.: No one is suggesting destroying it. The very fact that we have proposed such fine new facilities indicates our decision. It must be admitted however that the question has been raised as to whether this kind of school belongs in a free public school system.

Parent: As parents of talented children, we feel, individually and collectively, a great responsibility. As in other schools, the economic range of our parents varies very considerably. There are large numbers of SPA pupils who would never have the opportunities to explore their gifts were it not for this school. We have come to a time in the development of social, educational and spiritual understanding when we can expect true public respect for the arts. Let us briefly point to the value of Van Cliburn's recent success in Russia. Let us not belittle our need for artists, for performers, and the fact that the arts are a serious study that contribute greatly to man's knowledge and pleasure.

B. of E.: Has it occurred to you that it might be valuable for these specialized students to be exposed to non-specialized students for at least part of their school day? And vice-versa?

Parent: The general student has many other opportunities in this city to be exposed to performing arts experiences. But the creative, artistic child has, by his nature, certain problems of individuality. He normally meets plenty of difficulty in his surroundings and in growing up in general. We don't have to deliberately make things more difficult for him. And if you think that by keeping him within the area of working with similarly oriented children, you are overprotecting him or making him soft, we can only point with pride to the products of SPA. We find that not only are they not softies, but— as a result of confidence which has grown in them because they are doing what they want to do, and can do — they are generally better adjusted than most, and as realistic and down-to-earth a set of children as one can find anywhere.

B. of E.: And let's be specific. The SPA building will soon have to go. There are 600 pupils in it — too few to warrant a building to themselves. We know you have suggested doubling the enrollment, but we're opposed to that, since we have our reasons for believing that it would not be possible to get the same good results with so large an enrollment of students of music, drama and dance. We are put thus in a position of trying to work out something that would be satisfactory. This merger appears to us to have many advantages. Do you have something better to suggest?

Parent: Yes. We believe the school could be raised from its present 600 to at least double, without lowering its standards, by the addition of related departments in what the Board of Education calls "associated trades" — stagecraft (scene design, construction, painting, lighting, prop making, costume design and making), writing for performance (plays and radio, TV and motion picture scripts), theatrical photography and other courses within the framework of the performing arts. We have pointed out, too, that the Director of WNYE, the Board of Education's broadcasting station, has suggested that he would like very much to have that station's studios located at SPA if and when facilities are available. We trust that this may offer a satisfactory solution.

B. of E.: This suggestion has not yet been explored by the Board of Education, but you may be sure it will be considered carefully and with objectivity. Decisions will not be made lightly. Our concern is the 850 schools in the five boroughs of New York City and everyone of them, including SPA, is important to us.

THE END

Courtesy E. O. Hoppe

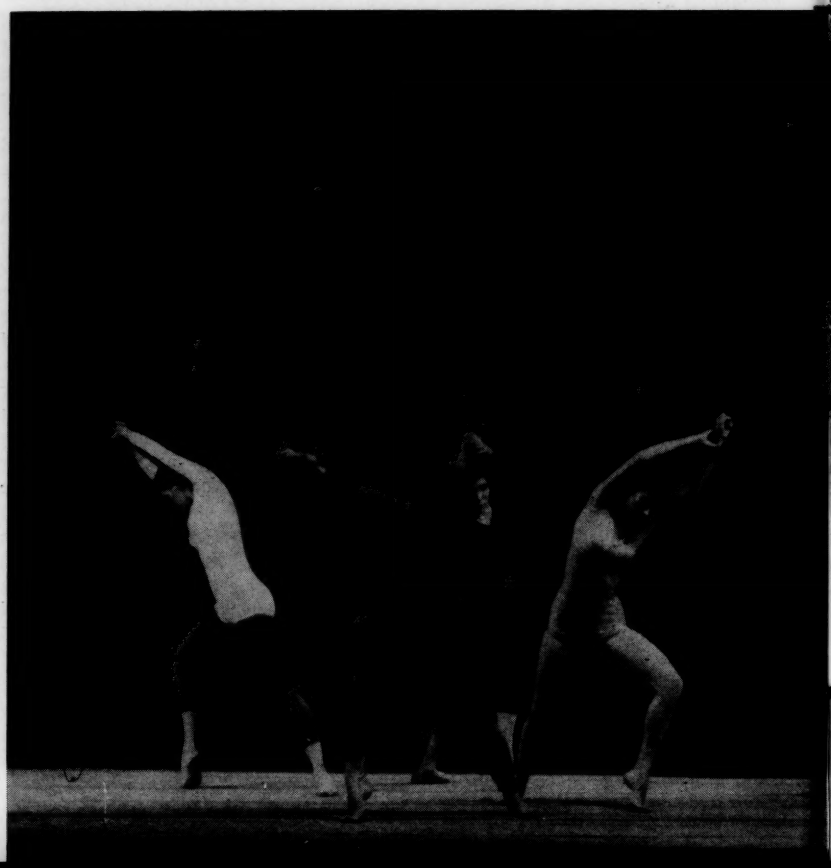
IN THE NEWS

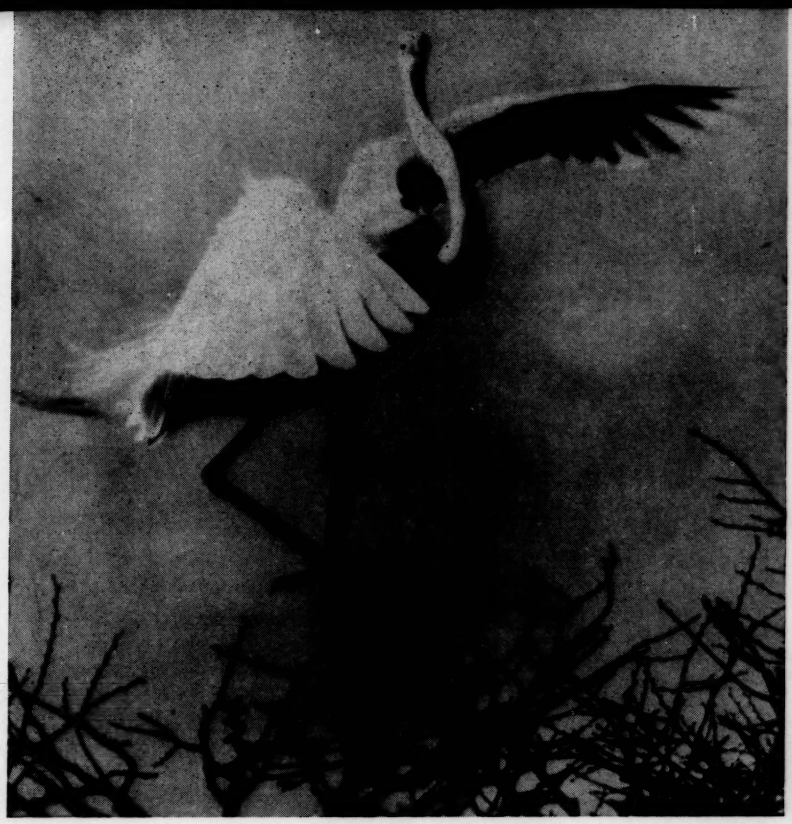
above:

FABLED TURN-OUT: Marilka Froganova shows that the years have not dimmed her celebrated technique. Currently guest appearing along the Eastern Seaboard, she is signed for the Igor Sullivan Show this fall. The costume is her own design.

at right:

"ENERGICO": One of the productions staged by Eleanor King this season in the handsome facilities of the U. of Arkansas in Fayetteville is "Energico," set to a quartet by Robert Palmer. "A formal celebration of counter-points of one against several, of two against three, of movement to sound," the work was danced by Patricia Angood, Beverly Melton, Patricia Raines and Betty Houchin.





Courtesy E. O. Hoppe

At left:
OUTDOOR SPECTACLE: Alexei St. Heron is this year's dance star of the Tidewater Summer Opera. He is shown in his Courting Dance from "The Martyred Bride." Earlier this season, Alexei was featured in the road company of "The Unbroken Date."

Below:
MAJOR NEW AKESSON WORK IN SWEDEN: Hailed as the outstanding dance event of the season in Stockholm was the production by the Royal Opera Ballet of Birgit Akesson's "The Minotaur." The modernist choreographer (r.) is shown directing Mariane Orlando, who alternated with Ellen Rasch as Ariadne. Critics acclaimed Akesson's unique choreographic style, the music by Karl-Birger Blomdahl and the poetry of Erik Lindegren. Special praise went to the dancers, trained in classical ballet, for their performance in the modern idiom in this, Miss Akesson's 2nd work for the Royal co. (see News from Sweden).

Wide World Photo

ICEBERGS IN JULY: "Song of Norway," this year's summer extravaganza at Jones Beach, L. I., has Norwegian fjords, Venetian canals, Viking ships, and lots of ballet, choreographed by Frank Westbrook. Pre-opening photo above shows Danny Joal hoisting Virginia Barnes. Behind them are Ray Pointer, Marilyn PenDell.

Beata Bergstrom

Geoffrey Holder, Carmen de Lavallade and son in Central Park. "I'm 6′ 6″," says Geoffrey, "but I'm not a 'character.'"

WHO IS GEOFFREY HOLDER?

Being a non-specialist in a specialized age is hard for a man of many talents

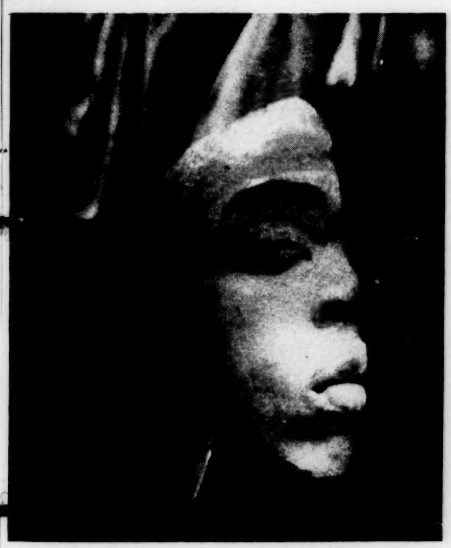
BY ALLYN MOSS

PHOTOS BY TIBOR HIRSCH

Wheeling a baby carriage in Central Park, shopping in a supermarket off upper Broadway, striding through the downtown theatre section to an appointment, the figure he makes is baffling, amusing, impressive. The man is six feet six inches tall. His features are almost classically African. His voice is deep and his words drop as loosely as a soft butter batter—half British, identifiably south Caribbean.

He lives in a brownstone house in the West Eighties of Manhattan. Two floors house baby Leo, now two, a nurse, Geoffrey's mother and father, his wife Carmen de Lavallade, and himself. The phone rings for the first time in the afternoon. Brother Boscoe is calling from England. Geoffrey calls into a walkie-talkie contraption to his mother upstairs. She gets on the extension. Baby Leo is also in on the call. "I love this boy—excuse me," Geoffrey says to his visitor. He is happy. He laughs a lot. There is, unmistakably, great warmth and closeness for this brother Boscoe. He remembers something—"Oh Boscoe, I have a black cape. Maad. Maad. And two stoles for you a yard and a half wide and three yards long. They're satin green on one side—brocowwwn on the other." A sailor hat tilted down over one eye, he lets himself down into one of his high-backed medieval chairs—places his long long legs over another.

Because Geoffrey Holder is striking wherever he goes, and because of the widespread attention his successes in almost all the art fields has received, he is always an object of attention and curiosity. "But," he says, "I am not a character. I'm very self-conscious of my height in crowded places. It's fine, of course, that I can breathe fresh air, but sometimes I want to look at people and not be looked at."



In make-up for Baron Samedi.

Onstage, however, it's different. There, when performing, he wants his audience to be sharply aware of him, of his body, and what he is trying to communicate. "I want people to understand the shade of blue, not just to recognize that it's blue. If it's aqua, they should know it. Otherwise I feel lonely."

To anyone who has ever watched this restless young man dance there is no need to describe the impact his long dark body, suggestive of Egyptian tribal kings, makes as it twists around a rhythm seemingly unrestricted by the usual bonds of bone and muscle, or struts in sexual insolence against the rhythm of a drum. Then there is something elemental on the stage. Something unfettered and free.

This is what Geoffrey Holder values most. Freedom and the wonderful possibilities for man living free. Free to reach out from the lonely landmark that is himself to the earth or the sea, to animals, to other men and women—or free to explore his own inner wildness. Holder himself, product of a sunny Caribbean island, never intends "to grow old or static. I will try to keep free of whatever barriers limit me. An artist who puts walls up around himself, or allows others to, is dead. And to be really free an artist, in my conception, should have no politics, no country or race, nor should he stand for any one thing."

Geoffrey comes from Port-of-Spain, capital city of Trinidad, but he feels his background was sufficiently broad to prevent his identifying too strongly with any one attitude, group, or area. His parents, middle-class people, were artistically oriented. His brother Boscoe, seven years his senior, was already a talented painter and dancer while Geoffrey was growing up and was, in both of these arts, Geoffrey's first and only teacher. From the time he was seven, Geoffrey lived between going to school and performing in the arts. (Last spring Geoffrey returned to Trinidad to be featured in a festival of arts. He had looked forward to returning, hoping to recapture something of his youth there—a youth sacrificed to artistic sophistication. "I wanted to be young down there again, to giggle and to laugh." But when he saw the people he had gone to school with, he found that they were so impressed with his acclaim in the U.S. that they called him "Mr. Holder." "They thought of me as a foreigner—imagine! I went down there to try to be a child again, and they called me "Mr. Holder.' ")

At twelve he had his first exhibit of paintings in the Port-of-Spain public library. Then, when Geoffrey was eighteen, Boscoe left suddenly—the island had become too small for him—and dropped the Holder Dance Company, which he had formed and trained, smack into Geoffrey's lap. For Geoffrey the world began then. He now had a company of his own and a chance "to express Geoffrey." He costumed his new company, choreographed all its work, and danced the leading roles.

But in 1952, after three years of constant performing and recognition in Trinidad, Geoffrey began to feel the same small town frustration that drove Boscoe away. But the mountain came to Mohammed. A representative from the Caribbean Festival to be held in Puerto Rico that year asked Geoffrey if he would represent his island in painting and photography, and also bring his company to express Trinidadian dance. So Geoffrey, his company of 15 dancers, plus drums, costumes, photographs, paintings, and equipment embarked by plane for Puerto Rico, and created a small sensation on August first, the opening day of the Festival—incidentally Geoffrey's twenty-third birthday. But, he says, "it was like being one year old."

That he won professional attention was proved by the contract Muriel Abbott of the Hilton hotel chain offered to him and his company. They opened in the San Juan Caribe Hilton. The show was considered phenomenal, but after two weeks of the engagement, the company had to leave because of visa difficulties. Geoffrey sold his paintings and darkroom equipment to get everyone home. When tangled immigration matters got straightened out, he went to the island of St. Thomas. There he was seen by Agnes de Mille. She arranged for him to audition for Sol Hurok in New York City. Again travelling expenses stood in the way. This time Geoffrey painted twenty pictures, sold seventeen of them at a top gallery in Puerto Rico, and the Holder Company took off for the great metropolis. They

(over)

did not, however, get to work for Sol Hurok. "Maybe we were too primitive" reflects Geoffrey.

After that, Geoffrey and company starved for a while. He managed to live on five dollars a week, which he earned by teaching at the Katherine Dunham School. This went on for six stark months, punctuated only by a concert at the 92nd Street Y, and summer appearances at Jacob's Pillow, Lee, Mass., and the White Barn Theatre, Westport, Conn.

In the fall, however, the fates smiled. One night Geoffrey went to see a Martha Graham program on money he had carefully scraped together. He wore a very white starched shirt and a tuxedo which had a very definite Trinidadian cut (quite British). Another member of the audience, producer Arnold Saint Subber, was amazed to see this tall stately apparition walking down the aisle. What a wonderful stage appearance this man would make, he thought, but how unlikely that anyone that tall can dance. To his surprise a few days later the apparition came to audition for him, and although *House of Flowers* was still in the filmy future, the producer promised Geoffrey: "Whatever my next show will be, you'll be in it."

With his appearance on Broadway in *House of Flowers*, Geoffrey came to the attention of the general public. Doing the dance of Baron Samedi, a Haitian voodoo figure who exposes man to his own evil and obscenity, he left a fascinating, haunting, almost frightening imprint on his audience. Through this dance—one he had performed many times before—Geoffrey has come to understand what he feels is the fundamental difference between Christianity and voodoo. "In Christianity," Geoffrey says, "the people look at a cold plaster of paris figure created by man and they pray to it as a symbol. In voodoo the people themselves are possessed by the god; the separation between man and God is bridged."

Once, in Trinidad, Geoffrey had painted a woman with flowers on her head. Her features were soft, her eyes deep and dark, her neck long and graceful. While in *House of Flowers*, he met this woman. She was dancing the female dance lead in the show, and for him her work, largely Lester Horton-trained, though different from his own, was close in its grace, simplicity and range to what he himself was trying to express. After four days he knew this was the woman he would marry. And he married her.

After the show there was a blur of ac-

Above: Geoffrey Holder as Baron Samedi, a voodoo figure who represents virtue and evil, the spiritual and the obscene.

"In him," says Geoffrey, "everyone finds what he wants to. He is dangerous only to those who fear him." Baron Samedi has

Above: Holder races along Broadway, coming from a rehearsal at the Metropolitan Opera, where he has made guest appearances with the opera ballet in "La Perichole" and "Aida" during the past two seasons (in the latter, appearing first opposite Mary Ellen Moylan, then opposite his wife).

Right: Last summer Geoffrey Holder and members of his group appeared several times at the Theatre Under The Stars in Central Park. Above, he hands his wife a drink during a rehearsal break.

become a Holder favorite, and been danced in variations in concert and on Broadway.

tion. People read in the newspapers of a gallery exhibition of paintings by a painter with the same name as "that dancer who was so good in that Broadway musical." Or someone would see a photograph or an article in a magazine that bore the byline *Geoffrey Holder,* and remember that he had seen the name before. Dance enthusiasts and Holder afficionados followed him (and sometimes company, too) to such varied endroits as the Radio City Music Hall, the Metropolitan Opera House, the 92nd Street Y, and Hollywood's Cocoanut Grove. They saw him last spring on the "$64,000 Question" TV show (he won $32,000 in the category of old films before having to leave to appear as a leading performer at the 1958 Trinidad Festival). As Aladdin's genie on a recent TV spectacular, he was magical and terrifying.

Last year Geoffrey was the recipient of a Guggenheim fellowship in painting. He is currently co-writing a book for Doubleday called *Caribbean Legends.* He fully costumes his own company. At this June's Festival of Two Worlds in Spoleto, Italy, he costumed one of the John Butler dances in which his lovely wife danced the lead. (He also designed the evening gown which Carmen wore to the opening of the Festival. It was green satin and its stole was aqua blue, lined in deep purple. The entrance of the giant Geoffrey Holder in his tuxedo and the beauteous Carmen de Lavallade had a breath-taking effect, even in an atmosphere which included many international social and theatrical

(turn to next page)

Geoffrey Holder, Carmen de Lavallade, and company appeared in a spectacle called "Island Idyll" at Radio City Music Hall last fall. Having his name up in lights at this famed theatre came just a few years after his "starvation days."

At left:
Lovely Carmen de Lavallade greets a friend at the Barone Gallery, where her husband was again having a one-man show —generally figures and scenes of his native Trinidad.

celebrities.)

Geoffrey finds that because he does so many different things and is successful in the popular and commercial sense at most of them (he sold fourteen of twenty paintings he exhibited at the Barone Gallery this winter, got rave reviews when he danced the Ethiopian Prince in the Metropolitan Opera's *Aida),* some people are sure he is a phony. "They think it must be abnormal, or a trick in some way. But all my interests are a part of life. All part of one man, and one man has many phases. I won't be pigeonholed.

He is surprised that anyone should consider it remarkable for a man to express his artistic needs in many arts. This seems more than normal to him — even necessary, since he finds one art stimulates the other. For instance, often he solves his dancing or choreographing problems by painting. "The stage is my canvas — it must be filled with color, movement, composition."

Because he is convinced that an artist must be beyond any one form, he thinks it is generally bad for a dancer to limit himself to any one art form too soon. "They forget that Nijinsky, Markova, Graham and Dunham were, or are, all keenly aware of other art forms and studied other techniques. But even when modern dancers do study ballet today, they usually do it condescendingly."

When dancers come to audition for Geoffrey's company and tell him that they've studied Dunham and primitive, he asks: "And what else have you studied?" "Because, for my work, I feel the dancer should have the elegance of ballet, the understanding of nature that comes from the study of modern dance. All this, plus 'primitive,' is needed to do theatrical ethnic dance with the kind of dignity you see in Israel's Inbal, in flamenco dancers, in the Moiseyev group. To recreate that native pride and stance with which people from simpler societies present their own cultures, most theatrical dancers have to study hard and long—and not just technique, but also attitudes and philosophies."

But on the other hand (and to the consternation of many dancers), Geoffrey states baldly, "No, I haven't studied with Todd Bolender, Hanya Holm or Martha Graham. No, I don't take classes or warm up before performances. I don't do barre work. I don't study. I can improvise on the spot. I understand dance. I understand music. (Geoffrey Holder brought one of the very first steel bands to the United States, and has made a number of records in which he sings with his own steel band.) I suppose I have learned from observation, from dance analysis, from theatrical analysis. Most dancers, however, don't arrive at this point by themselves.

"As for choreography—to me dancers are like tubes of paint. With the colors of their bodies I must be able to create an impression on my canvas, the stage. Thus the tubes of paint must be good—Windsor Newtons. I want dancers to arrive at life on the stage, to go past classroom problems. Most dancers bring those problems onto the stage. I want a performance. I want a dancer to be like a child playing games in the park."

In a way, Geoffrey feels he gets greater satisfaction from painting than even from dancing. "I paint quiet figures against violent colors. But the figure is undisturbed. He continues to look inside, but its difficult." Geoffrey studied painting no more than dancing, but believes he has been able to take much from the artists he admires. "I love Modigliani as I love José Limón. They both give me strength. They're my patron saints. John Butler, too. He's a gentle soul, so easy, so sweet, so quiet."

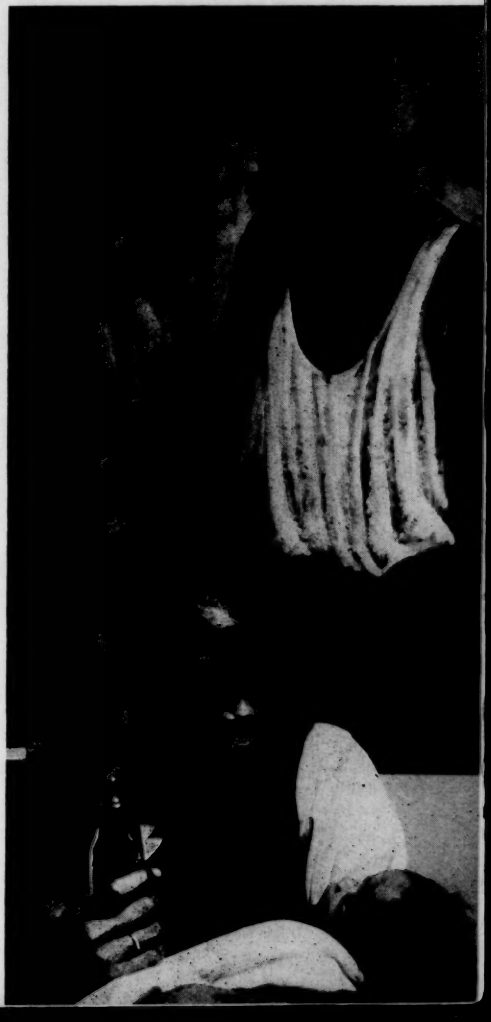
Despite his bountiful accumulation of success, twenty-eight-year-old Geoffrey often feels a vacuum between himself and the people who see his work. "Even when they like it," he says, "much of the time they don't know why." I get depressed quickly. I need people. Of course Carmen and Leo have changed much of that."

Carmen is a strong influence on Geoffrey, he finds, because she is so unlike him. He thinks now that two unlike people should marry "when they can meet on the common ground of being human beings and not try to force their own inabilities on each other." But Carmen knows she can not be my critic. She says: "It's your own world. Only you can judge it."

THE END

Above: Geoffrey enjoyed himself mightily when brother Boscoe, standing, came to New York from London for a brief visit.

Below: "There is always loneliness, but Carmen and Leo have changed much of that."



DANCERS IN THE ADIRONDACKS

BY DAVID BOROFF *PHOTOS BY MARVIN WINTER*

Work and versatility are the entertainer's lot at Green Mansions, adult summer camp

FRIDAY: More and more dance rehearsals in the social hall.

SATURDAY: The Big Revue, prototype of TV's variety shows.

SUNDAY: The only day of rest for the versatile dancers of the residence theatre company at Green Mansions, Warrensburg, N.Y. "The performers constitute an island of austerity in a sea of pleasure. They are conspicuous for their look of chronic fatigue and indoor pallor amid the flamboyant suntans . . ." says our author. But it is also "a place where young talent can get sound, all-purpose theatrical training."

In this era of the packaged act, when even the summer tent show has a smoothly-honed uniformity, one hears these ominous questions on all sides: Where can young talent get a sound, all-purpose theatrical training? Where is the opportunity for creative experimentation? The resident company in a summer resort, a stubborn holdover from the past, provides at least some of the answers.

Green Mansions, located amid the calm majesty of the Adirondacks in Warrensburg, New York, is one of the few resorts in this country with such a resident theater company. The forty members of this group have as their responsibility the mounting of four shows a week. In a schedule which might modestly be described as vertiginous, the company has to do such disparate things as a Saturday night revue (original material only), a Monday evening variety show, a play on Wednesday, and an opera on Thursday.

Everyone knows that such brilliant theatrical personalities as Danny Kaye, Dore Schary, Red Buttons, and many others received their basic training in Catskill resorts, which twenty years ago featured resident companies.

At the same time that Danny Kaye was falling into swimming pools for the delectation of his Catskill guests, Green Mansions, applying the resident company idea on a somewhat more sophisticated level, was purveying opera, revues, plays and concert dance for a discriminating audience in the Adirondacks. Resisting the corruptions of time, the inroads of the packaged act, and the dead hand of inertia, the resort, now in its thirty-second season, still has a resident company which each season hurls itself into the treadmill of non-stop entertainment with dedicated and disciplined fury.

The company is made up of hard-working professionals with lots of Broadway

(Over)

DANCERS IN THE ADIRONDACKS

(Continued from Page 43)

and summer stock experience. They endure these bucolic trials because this resident company offers the kind of variegated experience that no other theatrical enterprise in the United States can provide. An opera singer gets a chance to do comedy, a dancer says lines in a play, an actor sings. On variety night, a dancer has her golden moment when she can do a concert piece, the singer can try out an aria, the comedian experiments with new material and refurbishes the old.

Since there are three entertainment cycles in a nine-week season, the same material is used only three times. Producer Perry Bruskin describes this arrangement as "rotating repertory." As a result, at any moment the company is not only sprinting furiously to keep up with the current week's schedule but also working on next week's material. It isn't until mid-August that these versatile *jongleurs* can stop long enough to take advantage of the leafy arbors of pleasure in which they are summering.

The monday evening variety show includes skits, songs, dances, and more.

In fact, Green Mansions has been the incubator for an astonishing amount of great talent. The Group Theater was the resident company during the early thirties and tried out its Pulitzer Prize winning *Men in White* amid the Adirondack pines. (For those too young to remember, the Group Theater numbered such luminaries as Elia Kazan, Harold Clurman, Lee Strasberg and John Garfield; the Actors Studio of contemporary fame is a lineal descendant.) The resort's comedians included Imogene Coca, Bernie West, Jack Gilford, Charlotte Ray, and Carol Burnett. An assorted roundup of other alumni includes such people as Harold Rome, Jo Van Fleet, Patricia Neway, Martha Lipton, Howard Da Silva, and Martin Ritt.

But it is in dance that Green Mansions' most brilliant chapter has been written. To cite the dancers who performed there is in effect to recapitulate the dance history of the last thirty years. At one time, resident choreographers and concert dancers included such distinguished personalities as Anna Sokolow, Helen Tamiris, Arthur Mahoney and Thalia Mara, Daniel Nagrin, Doris Humphrey, the Dudley-Maslow-Bales Trio, Nelle Fisher and Jerry Ross, Herb Ross, Bambi Linn and Rod Alexander, Emily Frankel and Mark Ryder, Mata and Hari, Natanya Neumann, Ray Harrison, and many others. Recent choreographers have included Lee Sherman, Bob Haddad, and Frank Wagner, currently on the scene.

Up until fairly recently, there was a concert night devoted almost exclusively to dance. Dancers willingly gave their energies to the other theatrical activities for the exciting opportunity of doing their concert pieces. The concert night has been superseded by Variety Night, which is less strenuously high-brow but includes concert material.

The Green Mansions pattern has had a profound effect on TV. The format of the Saturday night Big Revue was transplanted to TV — the opening production number, a dance bit, a sketch, a sentimental number, the arty piece, and finally the closing. It is no accident that straw-hat specialists in this pattern — Ernie Glucksman of Green Mansions and Max Liebman of Tamiment — were leading architects of the early TV revues.

Dorothy Bird, currently a teacher in Anna Sokolow's Long Island studio and at the Neighborhood Playhouse, danced and choreographed at Green Mansions between 1947 and 1950. A highly experienced veteran of dance who performed with Martha Graham for six years and then moved on to musical comedy leads, Miss Bird recently had a look at the current Green Mansions scene and was stimulated to make some observations.

The basic difference, she points out, is that dancers today, because they are commercial, tend to be eclectic. They are highly-skilled and well-trained, but frequently their movement verges on slickness. "For one thing," says Miss Bird, "they lack the ability that earlier modern dancers had of evoking from their depths. And they rarely do simple things today. It's all a frantic wiggle-waggle, the shoulders, elbows, and joints all going at once. There is simply too much motion. In contrast, there is what Martha Graham has shown us: the effectiveness of simple, stark movement."

Miss Bird suggests that the adulation stirred up by the Moiseyev dancers also highlights the power of simple movement when yoked to lyric feeling and strength.

There was, of course, much more concern with concert dance a dozen years ago. Miss Bird recalls having done Anna Sokolow's twelve-minute *Bacchanale*, music by Bach, at Green Mansions. (With today's ascendancy of modern jazz, such an ambitious project is an improbability.) The Dudley-Maslow-Bales Trio did *Folksay* for the first time in an appropriate rural setting. And in the heyday of Green Mansions' recital phase, Mata and Hari, then uncompromisingly highbrow, solemnly argued that the concert night be shifted from Thursday to Saturday. There was so much concert activity going, Dorothy Bird recalls, that she had to rehearse in the woods.

On the other hand, modern dancers at Green Mansions were prone to certain excesses. Because it was necessary for dancers to "feel the movement," rehearsals would grind to a halt while somber-visaged dancers darkly agonized over the meaning of a movement. Dancers today, unrelentingly commercial, learn fast without any philosophic doubletalk.

This season there are eight dancers at Green Mansions performing under the direction of Frank Wagner, one of the young choreographers currently expanding and refining the vocabulary of modern jazz. Wagner is emphatic about the value of the Green Mansions experience for young dancers.

"The pressure of commercial TV makes skills other than dancing essential," he pointed out. "Dancers have to know how to sing and handle lines. What better place is there to try these skills out than here? There may be a small sacrifice in salary, but for the dancers it's an investment in themselves."

One of the advantages of the situation, Wagner points out, is that there are resident writers in the company who adapt material to the particular talents of the performers. There is also a resident composer, Mickey Leonard, a promising Juilliard graduate who creates music for the dance numbers. By working closely with the composer, the dancers can sharpen their own musical sense and can also

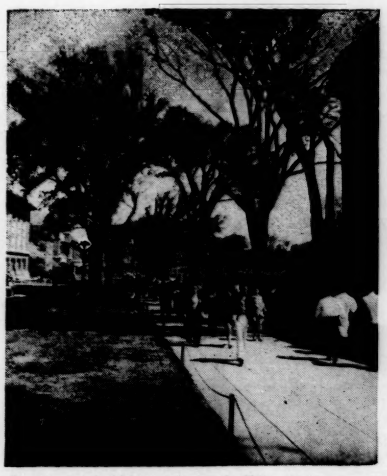
(Continued on Page 72)

MERCE CUNNINGHAM: "DANCER-IN RESIDENCE"

The University of Illinois Creates a "First"

Jack B. Mitchell

Merce Cunningham



A view of University of Illinois campus

The coming season will see an important "first" in college dance education. The University of Illinois at Urbana-Champaign will have a "dancer-in-residence" December through March. That artist will be modern dancer-choreographer Merce Cunningham.

The plan was conceived by Margaret Erlanger, who has headed the University's dance activities since 1948. A few years ago the school had Abraham Rattner as painter-in-residence, and Miss Erlanger was able to persuade the University authorities to try the same idea in dance.

In the unique project, planned to be carried out with maximum flexibility, Cunningham will not serve as a teacher of technique. Instead, he will participate in seminar-type meetings with dance students on the problems of choreography, appear in on-campus performances and lecture-demonstrations, etc. Through these it is hoped to convey to students the intellectual background of Cunningham's work.

"We are especially interested," Miss Erlanger recently wrote to Cunningham, "in exploring a new type of dance-music-theatre, which utilizes elements of all these in as highly developed a form as we can manage, and in a closely synthesized unity. Therefore, we hope you may be interested in explorations in this area."

The Dance Division at the University of Illinois is part of the Women's Physical Education Department, which, in turn, is in the College of Physical Education. Modern dance was first taught there in 1929, by Ione Johnson Cope, a graduate of the University of Wisconsin, class of 1927, the first in the U.S. to graduate dance majors. In the academic year just ended, 23 students were enrolled as dance majors.

The Division this year will include Miss Erlanger, Willis W. Ward, Jr., Nancy Wilder and Ben Johnston. A visiting faculty member in 1953 and 1954 was Mary Wigman assistant, Margret Dietz.

Margaret Erlanger

Though Merce Cunningham's concept of dance is regarded as difficult and *avant-garde* by some of the country's most knowledgeable critics, he has long been a welcome figure on the university scene. He has taught dance technique and composition at the University of Southern California and at Women's College of the University of North Carolina. This summer he is on the faculty of the Connecticut College Summer School of the Dance at New London. He will appear, with company, in its American Dance Festival, August 14-17. *THE END*

Teacher finds Xenia ready.

XENIA GETS HER FIRST TOE SHOES

Story and Photos

BY OLGA LEY

This is the story of a little ballet student who gets her first toe or *pointe* shoes. It could sound common-place enough: she needed the shoes so they bought her some.

But the first pair of toe shoes is a dream come true and an event of momentous importance. To most little girls, and their mammas too, ballet is "whirling on the toes" and toe shoes, pink satin ones, are the epitome of that glamour. (Actually *pointe* dancing is only part of the ballet vocabulary and serious teachers never allow youngsters under ten to dance on their toes, especially if they haven't been carefully prepared for it.)

Xenia Ley is ten years old and is in her third year of study at a ballet school. One day recently her teacher kept her in after class. For some weeks Ruth Ramsay had watched Xenia in class and had made up her mind that she was just about ready for *pointe* work. She wanted to give Xenia a final checking before telling her the good news.

"A toe shoe must fit like a second skin."

Properly prepared, Xenia stands on pointe without difficulty . . .

LOCATION PICTURES PHOTOGRAPHED AT CAPEZIO'S, NYC.

". . . In her mind she is transformed into a Swan Queen . . ."

Upon examination she found that Xenia's feet were well developed and arched, her back straight and strong, her legs well turned out and her entire body well placed and pulled up. She balanced easily and maintained the correct position without difficulty. Xenia was ready.

Miss Ramsay telephoned and made an appointment with a senior fitter at the theatrical shoe shop where she always takes her fledgelings for the all-important first fitting. Frank has been fitting dance shoes for over thirty years (and he had even taken care of Xenia's mother who had been a ballet dancer). Miss Ramsay likes to work with him because of his vast experience.

Frank not only measures Xenia's foot with utmost care but also feels her feet to determine their "style" or type of construction. Toe shoes must not fit like any shoes, they must fit like a second skin. They should cling to the foot in any position and support it firmly on *pointe*. No inch "to grow in" is permitted, the fit must be absolutely precise. There are several types of toe slippers; Frank and Miss Ramsay decide that Xenia needs a light shoe with not too much support.

Cinderella receiving her slipper from Prince Charming could not possibly be more entranced than Xenia. The beautiful pink slippers are on, they fit, and in another moment Xenia is on her toes. Her years of training stand her in good stead, all is well, it is surprisingly painless and easy, nothing hurts. The *pointe* is strong. Xenia stands correctly and well. Frank and Miss Ramsay make sure that the shoes work properly in action. They have Xenia do some *relevés* and other steps.

Still in a world of clouds, Xenia leaves the shop with Miss Ramsey and on the way home she studies the pamphlets Frank has given her which tell how to care for new slippers properly.

Being little bits of fine engineering, every part of their fit and care has been carefully calculated. There is no right or left in toe shoes because experience has shown that better balance and a straighter *pointe* result from changing them from foot to foot. She learned about making a small, tight double knot with just-the-right-width ribbon to secure the shoes tightly on her feet; and that those ribbons must be sewn on at exactly the right spots for her own particular feet. And she learned, among other things, that her used toe shoes should be removed from her practice suitcase when she gets home so that they can dry in an airy place.

Xenia clutches the box that holds the little satin shoes. In her mind she is transformed into a Swan Queen complete with tutu, tiara and partner.

Of course, in reality she is still very far from being a Swan Queen. It is even possible that she will never get to be one. It will take several more years in her plain black leotard and tights, and many hours spent in class at the barre before she even gets to be a lowly cygnet. But the magic slippers are hers. She has earned them with her own hard work. And the dream that comes with them is also her very own.

THE END

. . . many hours of hard work ahead . . .

MOTION *AND* EMOTION

Questions and answers about dance therapy for the mentally ill

BY RHODA WINTER ELLIS

Dance Therapist, Manhattan State Hospital
in collaboration with KATHY WERSEN
Director, Music Therapy, Manhattan State Hospital

PHOTOS BY HERBERT FLATOW

On the four pages of this article we present a unique opportunity to see a specific dance therapy class (no two are alike) as given at Manhattan State Hospital, by special permission of Director Dr. John H. Travis and of Mrs. Margaret M. Farrar, Director of Mental Health Education and Information of the State of New York.

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Rhoda Winter Ellis studied dance at the Univ. of Wisconsin, where she studied with Margaret H'Doubler, Louise Kloepper, Shirley Genther. Her studies there and training at a Madison hospital made her particularly aware of kinesthetic reactions and motor responses to feeling states. She believes strongly that since the illness of patients in mental institutions is in most cases basically an inability—for any number of reasons—to relate successfully to other human beings, that it is extremely important for the patient to achieve, even once, the positive experience of feeling part of a group. Ed.

What is dance therapy?

Dance therapy is a specially structured dance class situation for mentally and emotionally disturbed people. It can be used as one of the tools in the total patient rehabilitation program, along with other allied therapies. Its newest use is in liaison between doctor and patient, when psychotherapy follows directly after dance. In dance therapy, basic movements (such as walking, bending, stretching, swinging, etc.,) and their more organized form, dance, are utilized to create situations in which patients *can learn more about their own behavior and the reactions of others.* Therapy for disorders which originate in inadequate patterns of adjustment is, fundamentally, a matter of discovering methods by which these habits can be broken and others established in their place. Dance and movement offer a natural approach to the reeducation of an individual's patterns, habits, and ways of observation.

How does dance therapy differ from other forms of allied therapy?

Therapy through dance is accomplished not only through movement, but also through discussion resulting from movement experiences in class. Movement, or dance, and its effect on individual patients or the group as a whole, is the stimulus for verbalization which often helps to reveal patients' everyday attitudes and problems. Dance therapy can bring together various aspects of group, individual, verbal, and non-verbal therapy; it can also work on general or specific problems (for example, the general problem may be that all patients in a class have trouble in following the leader; or, specifically, it may be that only one member of the class has this problem). *(turn page)*

A CLASS FROM BEGINNING TO END: The patients were encouraged to walk freely in space without bumping into each other (see opposite page). A rhythmic beat that did not have to be strictly held was marked by the musicians, themselves patients, sitting alongside of the room. The walking continues, but now each must focus on another person, and walk with that person as a partner. The twos join others to become fours, then eights; gradually, without interrupting the constant walking, they move into a circle. Above left: A warm-up of individual parts of the body—feet, hips, head, etc. Above right: The instructor illustrates movement of individual parts of the body, shifting emphasis from one part to another. The entire class is involved in following or in leading. It is important that patients work together, giving and accepting movement. Figure in black costume is dance therapist Miriam Roskin, asst. to Rhoda Winter Ellis.

CLASS CONTINUES: Free swings — arms, legs, body — alone, then with partner, while waltz rhythm is being played. Changes in rhythm bring changes in movement. Opportunities to move across the floor create new challenges. Women especially are frequently very withdrawn, and sometimes, with eyes cast down, they won't even participate. Sometimes while an individual or two are dancing, the teacher and students talk about what they see, where the movement started from, where it ended, and become involved in something that interests them that is outside of themselves.

Are all dance therapy classes alike?

No. Just as all dance, or all therapy, is not alike, dance therapy classes vary too. However, certain basic ideas are common to all of them. In every instance movement is the medium, with the patient using his own body instrument. Certain forms, such as the circle, are used to create a group feeling; certain movements, such as the easy free swing, tend to relax and break down barriers of insecurity among patients. Basic principles of movement are true for all dance students. The differences among dance therapy teaching approaches are ones of degree rather than kind.

Classes differ according to:

a) the type of patient. For instance, highly disturbed psychotic patients require different kinds of activity and class than long-term chronic patients.

b) the situation in which the classes are conducted. A class with patients who are in continuous group psychotherapy with the same doctor can be more personalized, with more discussion than, say, a class with a fast patient turn-over every week. And, of course, the time, place, frequency of meeting, and mood of the patients influence the activities of the class.

c) the personality of the therapist—which makes for the largest difference in dance therapy classes. Knowledge, background, experience and techniques of the therapist vary the classes, just as these same qualities in instructors make for variation in professional dance groups and classes. More specific variations in class procedure stem from four basic reasons:

1) how much knowledge of movement the therapist has;

2) how much the therapist is working for and with the patients, as opposed to her own personal psychological needs;

3) the therapist's understanding of how movement in relation to feeling and behavior can help the patient better understand his problems in these areas; and

4) the therapist's psychological training, if any. One therapist may look for symbols unconsciously expressed through movement, while another may deal directly with the movement as it relates to the patient's everyday conscious experiences.

What are the aims of a dance therapy class?

While this varies with the individual therapist, the point of view of the dance therapist at Manhattan State Hospital is as follows:

a) To make the patient more aware of his own movement responses and/or reactions. That is, as in many dance classes, to develop kinesthetic sensitivity.

b) Again as in the studio dance class, to help the patient accurately describe and perceive movement responses, and discuss them freely.

c) Very specifically in the therapy situation, to develop an in-group feeling among members of the class.

d) To provide an opportunity for creative endeavor in which the patient can be successful, within a short period of time, and with little difficulty.

e) To give the patient confidence in his own capabilities, and to increase his own ego-strengths.

f) As in any other dance class, to offer enjoyment and relaxation, to correct faulty posture and movement habits, and to provide a chance to explore another activity and experience.

Which area of dance is most appropriate for dance therapy?

Modern or contemporary dance is most appropriate for dance therapy because it is the freest form for individual personal expression. Because there are no set rules, patterns, or predetermined forms in modern dance as opposed to classical ballet or social dance, this area of dance is most congenial to therapy. The fact that modern dance arose *in order to break formal patterns and to provide for a larger range of movement vocabulary* makes it of particular value for the patient, who often needs to do this in his own behavior. In addition, although the contemporary approach to movement and dance is not restrictive, it does have disciplines which can be readily grasped by the patient.

There are problems in dance therapy classes arising from the diversity of patients' ages, plus considerations of medical treatment, hospital schedules, brief attention spans, tremendous psychological barriers, and usual lack of previous experience with the arts in general. This necessitates a way of moving that is not confined, artificial, merely social or recreational, if dance is to be therapy. At Manhattan State Hospital, observation has shown that these classes attract patients with all types of mental illness. This does not negate the value of other dance forms such as folk dance, but rather puts them in another place in the therapy program.

How do dance therapy classes differ from modern dance classes?

Hospital dance therapy classes are

Above left: A circle is formed and patients exert pressure through hands, first to right, then to left, pressing but not pushing, feeling the sense of all going in the same direction.

Above right: In addition to moving from side to side, the class moves in and out, then focuses up and down. First the instructor takes the lead in changes of direction, then individual volunteers. The group remains always in a circle. Note withdrawn woman in center of photo who, although she is following class activity, is unable to join in full participation.

composed of emotionally disturbed people who must obviously be handled by methods and techniques not required of the instructor of studio classes. Because of different goals between the two teaching situations, the progressions, tempo of activities, and language of the therapist differ from that of the "normal" instructor. The largest significant difference for the therapist is that no lesson plan or set approach to the day's work will be of much help. The therapist must be ready to change approach, activity, and discussion on a moment's notice. Remember that technical skill is not the aim of dance therapy. Rigid class organization, repetition of class procedure or specific movement pattern, the same warm-up exercises, or demand for perfection have no place in the therapy situation. Patient reactions tend to be less sophisticated, even less restrained. On the other hand, patients will at times be highly perceptive and original. There is more group interaction during a therapy class than in a regular dance class, where students are more concerned with techniques, skill, and individual merit.

Therapy classes tend to have an erratic air about them, due in part to continual class turn-over. The therapist is never sure how long a patient will be in class or how many interruptions there may be. For example, activities may stop while patients on insulin take their fruit juice. The therapist must know how to keep the class going, as one often has to when teaching young children. But for all the non-work atmosphere, one sees interesting, sincere, and sometimes as original dance material as in any other dance class.

What are the qualifications for a modern dance therapist?

The following indications may be used for helping dancers or others decide whether they might be suitable for such work. A therapist should have:

a) a complete belief and enjoyment in her work—dance and movement.

b) good teaching ability, in as many areas of dance as possible. However, teaching experience in related fields, and with many age levels, is also very helpful.

c) a knowledge of movement, both from a scientific and artistic viewpoint.

d) emotional stability as a prime prerequisite. Other important qualities are warmth, outgoingness, inner security, a high degree of spontaneity and a great flexibility in order to adapt the class to reactions and mood changes among patients. Psychotherapy or analysis for the therapist is not absolutely necessary.

e) knowledge of psychology and psychiatric techniques. This, however, should be of least concern to the prospective therapist, as the experience in training can provide much of this background.

f) the ability to remain undisturbed by patients' problems. This should be proved over a period of time in a clinic or hospital. Overidentification with patients and their problems can be a major pitfall.

How does one find training and work as a dance therapist?

At present, there are no schools which offer complete courses or degrees in dance therapy. However, several hospitals and music schools offer short-term courses. Hospitals such as St. Elizabeth's in Washington, D.C., and Manhattan State Hospital, Ward's Island, New York City, offer training programs on a no-pay, volunteer basis. Qualified dancers have the chance to actually work with patients and evaluate their work under the supervision of the dance therapist. Interested dancers should contact hospitals, other psychiatric settings, settlement houses, or schools where dance therapy is being conducted.

An increasing number of mental hospitals across the country are creating staff positions for dance therapists, while a larger proportion of hospitals and clinics are offering the chance to conduct classes on a volunteer and part-time basis. With training experience, the imaginative therapist can create his own opportunities because of the growing awareness of the effectiveness of the creative arts as a tool in the rehabilitation of mental patients. (A word to the wise neophyte! A large

(Continued on Page 73)

Finale: the patients have made an inward spiral, so that all are very closely wound together. The instructor's last words are: "See if you can be this much aware of everybody around you all week."

BRIEF BIOGRAPHIES: *a monthly series about dancers you should know*

Photographs by Zachary Freyman: Text by Saul Goodman

DIRK SANDERS

When Mary Martin starts out on her fifty-city tour in September, there will be one dancer in her company. He is Dirk Sanders. (Until now, audiences have known him as "Dick," but he has decided to return to his real name). Dirk will perform solos in the *Music with Mary Martin* production, and he will partner Miss Martin in some of her numbers.

There are probably many reasons why Miss Martin selected Dirk after seeing him dance last April in New York with Roland Petit's *Ballet de Paris.* He has an unusually appealing face — with piquant, boyish features and an eager, open-hearted expression. His acting is forceful and convincing. And he is a strong dancer with a wide range of styles.

And yet his dance training began rather late in his life. In fact, Dirk began his ballet work only five years ago when he arrived in Paris to study with the internationally famed teacher, Madame Kiss. His professional career was under way soon after he reached Paris, and it has been going at top speed ever since, leaving him little time for his favorite sports of sailing and mountain climbing.

Two months after he set foot in Paris, Dirk entered a competition for young choreographers and won fourth prize. His entry was considered by some to have merited a higher award, and the ensuing controversy gave Dirk instant recognition in French dance circles.

During the next five years, he was an outstanding member of several French ballet companies. His first engagement was with the Ballets de l'Etoile, where, at a moment's notice, he took over the role of Petrucchio in Maurice Béjart's *The Taming of the Shrew,* when the dancer assigned to the role became indisposed. After three seasons with this company, Dirk joined, successively, the Ballets de la Tour Eiffel, the Janine Charrat Company, and the Jean Babilée Company.

Among his foremost roles were those in Béjart's *Haut Voltage,* Pierre La Cotte's *Gosses de Paris,* Janine Charrat's *Les Liens,* and Babilée's *Divertimento, Sable,* and *Balance à Trois.* And Dirk began to contribute original works — *Recreation, L'Arbre Rouge, Blues, Hôtel de l'Esperance, L'Echelle,* and for the Enghien Casino Spring Festival in 1957, *L'Emprise* and *Balletino.*

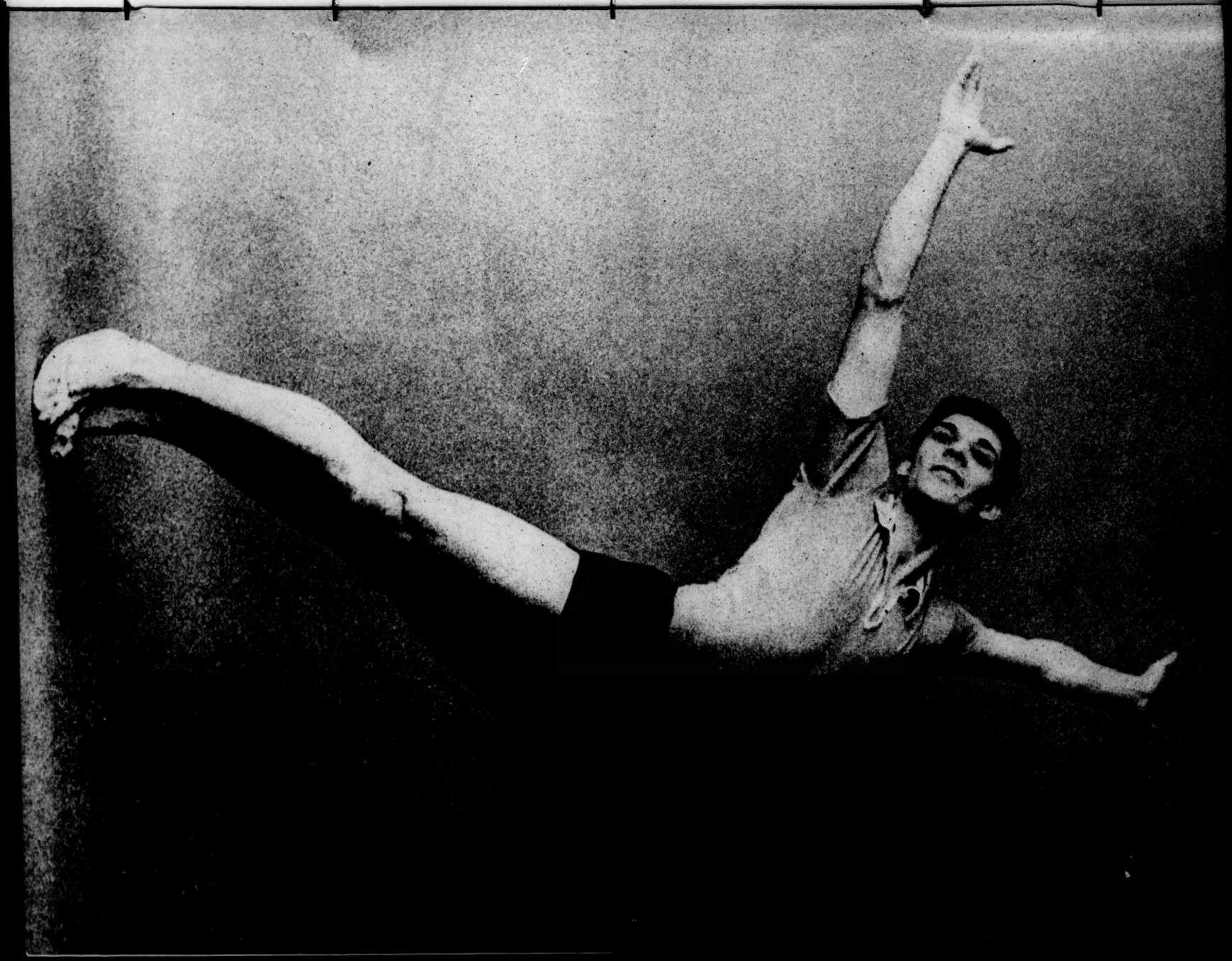
During the Paris season of the Babilée Company, Dirk came to the attention of Italian producer-director, Lucchino Visconti. He invited Dirk to appear in a film starring Maria Schell. Visconti was also responsible for the scenario for *Maratona,* a ballet which Dirk choreographed for the Berlin Festival during the summer of 1957.

Despite his identification with the French dance scene, Dirk is of Dutch origin. He was born in Jakarta, Java, where his father was employed by the Dutch government. Dirk Hans Van Hoogstraten (yes, that's his real name) spent his early years in Java and in Europe. When he was thirteen, he settled in Amsterdam to complete his junior education. School theatricals occupied most of his time. But he soon realized that his accent would make acting difficult if he were to leave Holland.

Temporarily, pantomime was his answer, and although he became highly proficient at it, this did not satisfy him. Nor did painting, at which he spent a year.

Dancing was the answer, and so his parents sent him to Essen, Germany, to study with Kurt Jooss. Under Jooss, Dirk, then seventeen years old, studied modern dance for two years. And there was music, decor, dance history, Labanotation, and that elusive "magic of the theatre." From there he left for Paris.

After next season's tour with Mary Martin, Dirk may choreograph for the Opera at La Scala, or perhaps a Paris musical may occupy him. He is also interested in performing on Broadway and perhaps eventually choreographing a musical. And in December he will take time off to be married — to French screen and stage actress, Annie Fargue.



TURKISH DANCES

other than Whirling Dervishes and the Danse du Ventre

BY METIN AND

Mr. And, one of Turkey's foremost literary critics, was recently in the U.S. on a Rockefeller fellowship for dance research. The material which he presents in this article has, to his, and our, knowledge, never before been put on record anyplace, anywhere. Ed.

For centuries missionaries, archaeologists and diplomats who have traveled in Turkey have brought back substantial descriptions of two kinds of performance supposedly representative of Turkish dance — the dance of the whirling dervishes and the *danse du ventre*. Even the most observant travelers seem to have been unaware of the existence of dances other than these two. But today, with the abolishment of the whirling dervishes and of the sultans (in whose palaces the second were seen), the first has become a museum piece, and the other is no longer performed at seraglio level.

Does this mean that the Turks have no dance of their own? Certainly not. Turkey has the widest possible variety of dances. The reason this fact has escaped the attention of the world is partly due to the difficulty, in the past, of travel into the interior of Turkey (a country larger than the state of Texas), partly because of the built-in prejudices of travelers who look only for what they want to see, and partly it is the fault of the Turks themselves for having neglected their own dances. Thus a vast treasure of what is almost virgin territory awaits the student and enthnologist.

Influences

It is the combined influence of four major factors that have shaped the native dances of Turkey. Basic are the shamanistic rituals of the Uralo-Altaic group from which the Turkish nation originated (the same origins are to be found in the Hungarian and Finnish cultures). There are many instances, today, where hidden traces of these most ancient of ancestral rites are to be observed. In the shamanic ceremony (still performed in sections of Central Asia), which is really a dramatized ritual, the shaman himself is called *oyun*. This is the same word as is used today for "dance," "play" and "game" in Turkish. The handle of the shaman's drum is called *bar*. This is the word used for a group of dances still very active in

At right: in "uc ayak," a dance from South Turkey, men and women dance together, mirroring each other's movements, but partners have no body contact.

Popular in Central Turkey are dances, Oriental in style, in which the participants use wooden spoons like castanets.

Eastern Turkey, in which the use of the drum is of major importance.

The second of the major influences is Turkey's geographical position, which makes it a bridge between Europe and Asia. As a result, for more than 2,000 years Turkey has been a home for many representatives of various civilizations, namely Hittites, Greeks, Phrygians, Isaurians, Cappadocians, Byzantians, etc.

The third influence is largely a negative one — that is, the effect of Islamic culture — since the Islamic religion was antagonistic towards dance. On the other hand, this provoked strong reaction, and created such "subversive" deviations as the sectarian dances.

And fourth, there is the influence caused by Turkey's expansions as an empire from the 15th through 19th Centuries, when it ruled over large parts of Europe, Asia, and Africa, and provided a reciprocal cultural exchange with the people of the countries under its rule.

This quartet of complicated themes has become so intertwined and so completely divorced from original meaning and form, that in most instances it is very difficult to single out separate elements.

When we speak of Turkish dances, we must bear in mind that there is no single national Turkish dance in the sense that there is one which is widespread over the entire country, although attempts have been made to popularize certain dances, like the *zeybek*. Instead each region, even each village, has its own dance. Though widely different and original in character, the regional dances of Turkey may be classified into four or five groups.

In Terms of Geography

1. The dances of Trakya, the European part of Turkey, are typified by *karsilama* and *sirto*, which are, generally, chain dances of Balkan character.

2. The *zeybek*, the characteristic dance of the western coast, is executed either by a single dancer or several, but even in the latter case it keeps its solo character,

(turn to next page)

"Bengi" is a spectacular and vigorous circle dance for men popular on the west coast of Turkey.

since the dancers move independently, ignoring each other. There are numerous varieties of *zeybek*. Its basic movements are kneeling on one leg while the other leg is in a half-bent position; holding the arms outstretched, with the elbows as high as the shoulders; and snapping fingers. It is a dance of solemn and heroic style. Dancers, also called *zeybek*, wear short embroidered trousers which accommodate their kneelings.

3. The group of dances most popular in Central Turkey is *kasik oyunu*, in which the dancer holds in each hand a pair of wooden spoons, one of which is inserted between thumb and forefinger, and the other between the middle and ring finger, from which position they are manipulated like castanets.

The dancer makes very small steps in a confined space while undulating the hips. The dance is Oriental in its style. Its counterparts in other countries, whose dancers use the spoons in the same way, are *racosi* in Central Asia and *Akkarena Si'ru'* in Celebes. In the latter, the spoons are porcelain.

4. The most significant dances are found in Eastern Turkey, where the *halay* and *bar* are characteristic. The first mentioned is well known in other parts of Turkey too. In the dances of Eastern Turkey, there is carefully regulated footwork which beats out intricate rhythms, and also a style of mimetic dancing in which delicate movements of the wrist and the hands, and sometimes facial expressions, come into play.

5. Most renowned of the dances of Northern Turkey, on the Black Sea coast, is the group called *horon*. This includes the beloved dance of the fishermen, in which a chain of dancers, holding one another's hand, vibrate their whole bodies with a tense, alert shivering movement. This movement is a stylized imitation of fish after they have been caught. No doubt an outgrowth of an ancient fertility rite.

There are countless variations of all of these dances, and each has its own specific name. Just in the town of Sivas, for instance, there are more than sixty different *halay*. The differences are all well defined but the general effect is the same.

The one movement most common throughout the country is kneeling. Another is the lifting of one knee in half-bent position so that the sole of the foot is parallel to the ground while the other leg supports the weight. Heavy stamping of the feet is another typically Turkish characteristic. The *teke zortlatmasi*, from Bordur, is a dance with a step that brushes the ground in a fashion that makes it easy to consider it a forerunner to tap dancing.

Dance Styles

Turkish dances can be divided into three typical choreographic categories: the ring, or chain, dances; the couple dances; and the solo dances. Chain dances can be done in either open or closed formation, the dancers generally holding each other's hands at shoulder level. They range in design pattern from complete circles to straight lines, or two rows facing each other. A variation is a vertical formation, as in the case of *omuz halayi*, in which one group of dancers stands on the shoulders of another.

Contrary to the widespread notion that Turkish men and women do not mingle while they are dancing, there are a large number of mixed dances. There are ring dances where men and women are linked by gripping both ends of a handkerchief or by holding little fingers, or the women form an inner circle while the men dance in an outer one. In a dance from the South called *uc ayak* (three steps), a woman faces the man first to the left, then to the right of her, each time mirroring the partner's movements. The difference between Turkish couple dances and other European couple dances is that the partners have no body contact.

Most interesting of the couple dances is *sema*. These are jealously guarded dances of certain sects which are performed in secret indoor meetings, impenetrable to the uninitiated. Whirling movement is a striking feature in *sema*, and usually *semas* consist of two parts: *agirlama*, a slow movement, and *yeldirme*, a quicker one.

In some districts there is a kind of "caller," or rather a master of ceremony *gozcu*, who invites both men and women, who sit on opposite sides of the room, to dance. And in some other districts it is the woman who invites her partner to

At left: A distinguishing feature of the "bar," shown here as a woman's dance, is the lifted knee, foot parallel to the ground.

Directly below: There are several variations of combat dances still performed today in Turkey. This one provides its own accompaniment with clashes of swords on shields.

Bottom: The "zurna," a shrill oboe-like instrument, and a drum accompany the carefully patterned rhythms and footwork of this East Turkish men's "bar."

dance with a kind of embracing gesture called *niyaz*. As already pointed out, the man never touches his partner, and they keep a certain distance. Other couple dances, for instance the *surdum oyunu* and the *cecen oyunu*, both from Central Turkey, and *hay hay hanim* from Turkestan, are more or less love duets in which the woman dances coquettishly, and her partner tries to win her favors.

And there are certain dances performed only by women. A delicately patterned chain dance is the *ben bir kavak olaydim* (meaning "If I were a poplar tree"), in which a string of women dancers glide with sideways steps and softly sway their bodies and outstretched arms like the waving of poplar trees. The *cayda cirag*, a wedding dance, is performed in connection with a henna-staining ceremony in which women dancers hold in each of their hands a saucer containing lighted candles, while performing a series of gracious twirling movements with the hands. A similar dance with candles, called *menari hinei* and performed on similar occasions, can be found in Malay archipelago.

Dramatic Dances

Several Turkish dances have a pantomimic character. There are those which imitate episodes of village life or various animals. Others are bellicose "pyrrhic" dances. For instance, the *koy halayi* is a mimetic dance representing daily occupations of the village like kneading, dough washing, wool spinning, etc. In the first

(Continued on page 62)

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TAP SERIES

Your Own Two Feet

BY PAUL DRAPER

This is a reiteration of a plea I have made before and hope to make again. Its premise is that your feet and legs are what you stand on, and you ought to.

Tap dancing technique is fundamentally simple. To learn its elements requires very little strength, very little sense of rhythm and practically no imagination. On the other hand, strength, a sense of rhythm and imagination are three of the things a dancer needs most. This is one of the reasons most tap dancers are such bad dancers.

Material offered to tap dancers today is tailored to fit a pattern of "non-dance." Accept heel, scuff, riff, slap and crunch as a substitute for dancing, and you tighten the circle. You will soon wind up standing still, knees slightly bent, body rigid, arms akimbo, shoulders rounded and head down muttering "1 and."

There is a way to avoid this horror. It is stated in the title of this article.

Muscles grow with constant use, a sense of rhythm develops with effort and understanding, imagination expands with the search for and acceptance of challenge in new areas. Dancing without these things leads towards atrophy in body and spirit. If you are satisfied with atrophy, the material you are being offered will help lead towards it, too. Those who are putting together the material they sell you are not stupid. They will give you what you want and deserve. If you think showing a ten-year-old something cute is more valuable than showing him how to dance, then you'll get the cutest routines you ever dreamed of. If you thing counting 1 and 2 and 3, etc. is a valid substitute for learning what rhythm is, then you'll count until the cows come home and all the sheep are over that fence. The cows and sheep go on forever, but they don't do off beats at a fast tempo or jump five against eight. Only human beings can learn to do that. Being born human is a very remarkable advantage. Use it.

As soon as you do you will find that not only will you get more exciting material, but also that your own two feet are stronger and more agile than you realized. So much so that you'll be able to make up a great deal of your own material.

Here is an example: Step-brush is a pretty basic combination in tap dancing. Step forward on ball of the left foot and

brush the right foot forward in the same direction. Let us make the rhythm "and 1." Step on "and," brush fwd. on 1. Now, how high do you lift the leg that makes the brush? Probably about six inches. Let's lift it higher. Step, brush and bring it about a foot over the horizontal. It is more difficult to lift it that high and keep the knee straight and the toe pointed, but you can manage it. What has happened to the supporting leg? It's likely that it has bent a little at the knee. The tendons in the back of the leg need stretching, and the muscles in front, which hold the knee (thigh muscles and quadriceps), need strengthening. Perhaps it would be better to begin the step in more of a *plié*. So, step forward on the left and *plié* before the brush. This tends to lower the heel. Let's lower it completely and make a sound with it; step, heel, brush. Now the rhythm is "and a 1." Now increase the size of the forward step to get a better start for lifting the right leg. Let's exploit this and make the forward step a slap. Thus: slap, heel on the left into a deep *demi-plié* and brush the right up to a foot higher than horizontal as you *relevé* up on the left. This makes four taps: "a, and, a, 1."

Let us see how this looks now. Yes, the upper body is strangely out of line. It is either bent forward or it leans backward. If forward, the lower back muscles need strengthening, and, if backwards, the abdominal muscles are weak. Now do the step with everything in line. Slap heel forward, brush, up and hold it for one and a half counts and step on the "and" before 3 and step left on 3, bring the left up behind the right in *sous-sous*.

Was anything lacking? Well, the arms didn't do anything. Arms help indicate the character of a step. Classical or jazz, they show the mood. They are controlled by the shoulder girdle and they have formally set positions from which you can depart whenever and wherever you like, so long as you mean to do so deliberately. And then there is the head. It is used in relation to the body and to direct the face, your very own individual face.

This is a very simple example of what you can do with a simple step if you will let it lead you to a complete exploration of its possibilities. Use this method in any combination. You will find more "material" than you can ever buy and not only will it be free but it will constantly enrich you. You'll better understand what Hippocrates meant when he spoke of how short life is and how long art is!

THE END

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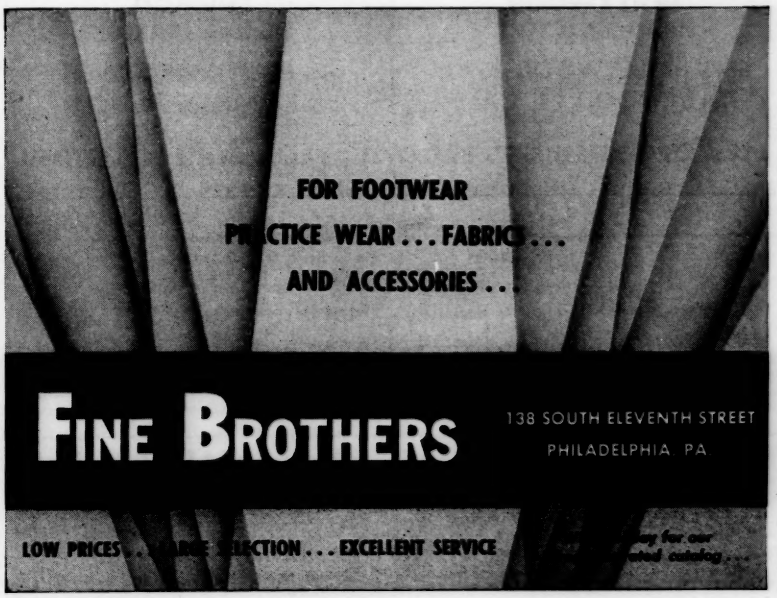

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SUMMER COMFORT

BY ANTONIA DOBROSLAVIC

There are few places these days, public or private, that are not air-conditioned. Still one must frequently travel through the streets, which can, during hot weather, be at best uncomfortable and sometimes even unbearable. It is exceedingly unpleasant to oneself as well as those with whom we deal, to appear wilted, overheated and unhappy.

This state of affairs can be alleviated to some extent by the clothing we wear. Man-made fabrics have contributed greatly to give us garments that are attractive as well as utilitarian. One of the most important features of such materials is the fact that most of them are easily washed and need little or no ironing. Being fresh and clean is no longer a problem, and frequent changes of garments from the skin out, for men and women, is now possible, without extra cost or inconvenience.

Frequent changes for the feet are all-important. Socks or stockings are no problem, but shoes should be given special attention. At least two pair should be alternated daily, giving each pair an opportunity to air.

Clothing to be comfortable should never be binding or tight. There should be sufficient room to move freely and allow the body, which swells in the heat, to be comfortable. One can be well dressed these days with a maximum of comfort without being unduly exposed or too informal.

To help keep the body fresh and fragrant, there are deodorants and toilet waters to suit anyone's preferences. A word of caution — perfumes are a little heavy for hot weather. Switch to cologne or toilet water, and be sure that these do not clash with the fragrance of the soap and/or body powder you use. The hair should not be neglected — brush thoroughly and air. Rubbing a Turkish towel through the hair and over the scalp will help remove dust and keep the moisture caused by perspiration from clinging.

Don't use "the heat" as an excuse for an ill-kempt appearance. With a little forethought you can be just as smart and crisp as you desire.

THE END

ARE YOU ADEQUATELY PROTECTED BY INSURANCE?

BY WILLIAM MORRISON

What would you do, dance teacher, if, as a result of a student's injury, you were suddenly faced with a suit for $25,000? Is the insurance you carry adequate to protect you in such an emergency?

You may have several policies — but are you really sure that they will be applicable in all the multitude of contingencies which can arise in your line of work? Because of varying local statutes and conditions, it is difficult to generalize about insurance needs, but it is certain that everyone in your profession can benefit from a serious session with an insurance consultant.

Dance teachers are particularly exposed to lawsuits — and we are living in an era when people will sue at the drop of a hat. Read your newspapers: juries today are awarding tremendous judgments in bodily injury cases. A pupil falls, pulls a muscle, or gets hurt while "acting up" when the teacher steps out of the studio — these are just a few of the many situations that can result in claims. Broken teeth are the basis for a large number of suits, but even such small claims cause trouble and are a nuisance to settle. More serious ones, if you are insufficiently protected, can be financially disastrous.

Of course, dance instructors have much the same insurance problems as people in other occupations — how best to insure their homes, their automobiles, their schools. But, in addition, they have two special ones which we will discuss here. First is protection against lawsuits by students and the general public. Second is the guaranteeing of income in case of the teacher's disability as the result of sickness or accident.

(Note: The author is a N.Y.C. insurance broker and consultant. The following are excerpts from a talk he gave at a recent meeting of the Nat'l Council of Dance Teacher Orgns. — Ed.)

Public Liability

The proprietor of any dancing school should carry *Public Liability* insurance. To such a policy, which covers the proprietor, can be added an endorsement or rider which will extend the coverage to protect the individual teachers in the employ of the school. Additional cost is based on the number of teachers involved. This is a satisfactory method if the instructors work exclusively for one school.

Comprehensive Personal Liability

It is my opinion, however, that a superior method is for the individual teacher to carry a *Comprehensive Personal Liability* policy, to which is added a *Business Pursuits-Teachers Liability* endorsement. This method has the advantage of covering the teacher for claims arising from work at any school at which he or she may be teaching. In addition, this provides coverage for claims resulting from mishaps in personal activities, such as sports, keeping of pets, ownership or tenancy of a home or apartment, etc.

In theory it is possible to purchase a policy covering Teachers Liability only. But few, if any, companies will actually issue a policy covering this exposure alone. (It should be mentioned that Teachers Liability coverages do not automatically include protection for lawsuits in which the basis of the claim is corporal punishment. If you plan to chastise any of your youngsters, you can acquire the necessary additional protection from suits for a nominal charge!)

It is important to analyze, with the help of your insurance consultant, the range of your business activities and to determine whether your policies really fit those specific activities. Does the protection for which you pay apply only to the studio rooms, or does it also cover the halls and the area outside? If you provide transportation for either students or teachers, does your insurance cover injuries sustained during such travel? You may own a studio, but you may also rent school or club halls in which to give additional classes, or for recitals. Does the insurance, if any, carried by those schools or clubs cover your activities there? Most probably it does not.

Some teachers consider it a money-saving practice to cancel insurance policies at the end of a teaching season and to take those policies out again when they resume after a summer vacation period. This procedure is dangerous. Because of the large number of claims, dance teachers are not especially popular risks in the eyes of many insurance companies. If you have a good policy, hang onto it — you may not be able to get it again.

Accident and Health Insurance

A merchant or manufacturer insures his property against those perils which would cause him to lose business — against fires, windstorms, etc. The perils for the dance teacher are different. When he is injured or sick he cannot teach, and obviously cannot earn money. Insurance against such an emergency is a simple matter. Any teacher who is regularly employed and who is in good health can obtain *Accident and Health Insurance.* The kind and amount to purchase varies with the needs of the individual and the price he is willing to pay.

I would recommend that the National Council of Dance Teacher Organizations investigate the feasibility of obtaining group Accident and Health insurance. If the group is eligible, very fine coverage can be obtained for the members at a much lower cost than is possible with individual policies. A group plan has the further advantage of more liberal underwriting — that is, people who are not eligible for individual policies can get coverage through participation in a group arrangement.

THE END

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TURKISH DANCES

(Continued from page 57)

half of this dance, performers remain seated.

An excellent example of the animal dance is the *turna bari*, performed by two dancers, both imitating the flirtations of two cranes, the sacred bird among Turks. (There is also a similar Ukranian dance, *jouravel gopak*, imitating the same bird.) Other animal dances are the *tavuk bari*, in which the dancer imitates the hen, and the *kartal halayi*, which imitates the eagle.

There are combat dances, some of which make use of weapons like daggers, swords, and even rifles. The *kilic ve kalkan oyunu*, from Bursa, is a silent dance, having no musical accompaniment. Dancers provide their own music and rhythm with clashes of swords on shields. It is very spectacular. The *candir tufek oyunu* is a rifle dance in which the dancers form a circle, and while they are dancing they respond to orders given by their leader, who carries a stick and ammunition with him. The climax of the dance comes when they point their rifles loaded with powder to the center and fire. This firing suggests an encirclement of an invisible enemy or a sacrificial victim.

There are also combat dances with empty hands, such as the *cepik*, which is a combination of dance and an exhibition of physical strength. The adversaries stand in two opposite lines, jump at each other and strike palm-to-palm with both hands against each other vigorously; they make a turn in their axis, and attack repeatedly.

This short catalogue of Turkish dances would not be complete without mentioning the *sinsin*. It is a dance performed at night, next to a bonfire or to torch light, where people who attend stand around in a large circle. While a dancer performs in the middle of the ring, another comes out of the ring and tries to force him out and take his place. Thereupon another comes out, and so on. The impression which a neophyte receives is very mysterious. Although there is no tangible evidence, one can guess it is a survival of a moon dance, or a kind of death and resurrection dance.

Most renowned of the dances done on the Turkish Black Sea coast is the dance of the fisherman, in which the dancers "vibrate their whole bodies with a tense, alert shivering movement in imitation of fish after they have been caught."

Principal occasions for dancing in Turkey, apart from the seasonal holidays and village fairs, are wedding and circumcision ceremonies — both called *dugun*. There are also village indoor parties where regional dancing is held, and where special rules of social etiquette are strictly observed.

Two instruments are most popular as accompaniment — the *zurna* and *davul*. The first is an oboe-like instrument with a shrill sound. It has a reed mouthpiece and a disk, which serves as a support for the lips of the player. The second is a large, two-headed cylindrical drum. The player hangs the drum from his shoulder and strikes both drumheads with two sticks in each hand.

Other instruments are: the string instruments, which have many names, varying with the size and number of strings — from three strings to twelve; the *kemence*, the Turkish fiddle; and the *tulum*, the bagpipe.

In addition to the dances of Turkey itself, there are those of the Turks who live outside of Turkey, such as the dances of the Crimean Turks, the Azerbaidzhanian Turks, the Caucasian Turks, the Turkestanian Turks, etc. Happily there is a growing tendency to include these dances in Turkish folk dance festivals. They are performed by the minorities living in Turkey.

Today there is a well-established foundation in Turkey which runs an annual festival every summer at the modern amphitheatre in Istanbul. In its program more than fifteen regions are represented. The foundation has done much toward stimulating an interest in Turkish folk dancing, trying to urbanize them by arranging free courses for the public, encouraging the local folk societies, and collecting and preserving their notation in an archive.

American dance audiences have seen Necla Ates, the ambassador of *danse du ventre*. Now the time is ripe to see some real Turkish dance — and wonder why Turkish dances have been so neglected.

THE END

Ballroom U.S.A.

"a-magazine-within-a-magazine"

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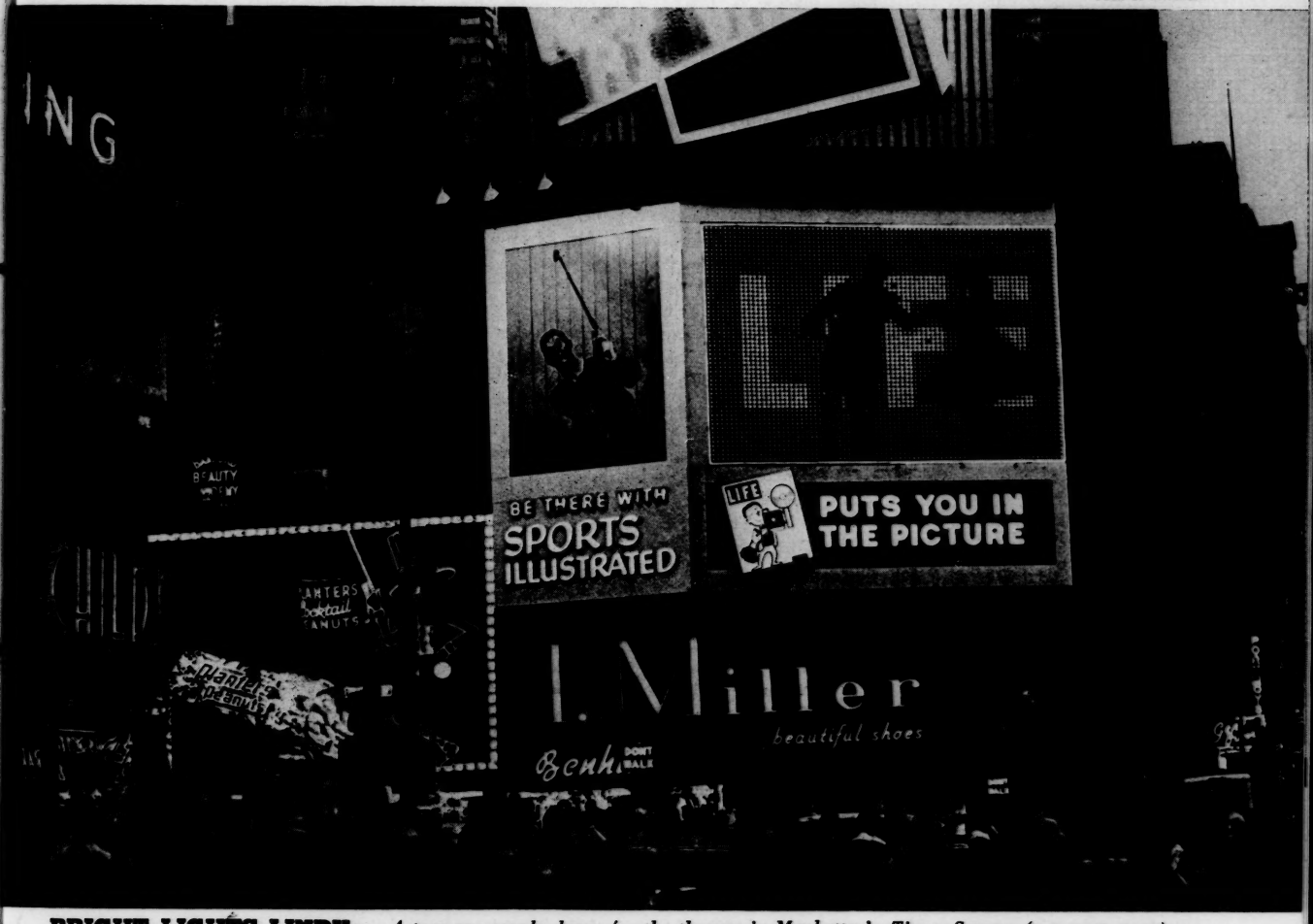
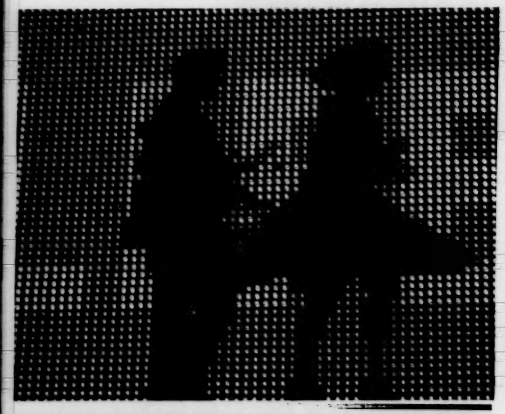
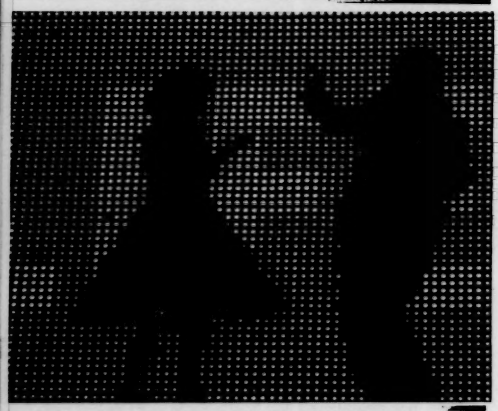
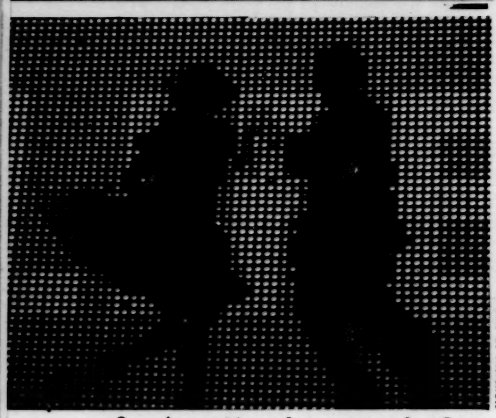


BRIGHT LIGHTS LINDY: *A teen-age couple dance for the throngs in Manhattan's Times Square (see next page).*







Jack B. Mitchell

One fast-moving show along the Great White Way is free. It is this electronic sign "spectacular," created by Douglas Leigh for Life Magazine. Thousands of Broadway strollers have stopped to watch with delight the sequence depicting an expertly executed Jitterbug duet. A silhouette motion picture projected onto a bank of 4,208 light bulbs gives the remarkably realistic effect.

MAMBO DEBATE (CONT'D)

Latin Specialist Offers Rebuttal to Ideas Expressed by Thompson and Ohl

BY ROBERT LUIS

For the record, I should like to refute some inaccurate statements re the mambo made by Mr. Robert Farris Thompson, Jr., in the June 1958 issue.

First of all, never to my knowledge have "top Cuban bands been long based here." The labor laws make the realization of this dream most difficult. Mr. Thompson may have been confused by the heterogeneous outfits made up of Puerto Ricans, an occasional Cuban, and a sprinkling of sundry other nationalities.

Mr. Thompson questions the oneness of mambo and rumba on the ground that mambo is danced in Harlem, in Africa, and by the Geisha girls of Japan. Now isn't it questionable to assume that people thousands of miles removed from the birthplace of a dance should be reliable authorities on the subject? The farther away one goes from the country of origin of a given dance, the more distorted and less authentic it becomes. In our own country we have proof thereof: the Florida version of rumba. for example, is much closer to its Cuban prototype than the California version.

On the other hand, I was glad to note that Mr. Thompson concedes that the mambo was danced "as early as 1945," long before the word mambo had been coined. This is precisely what we have maintained all along—that what is today known as mambo rhythm was known to the Cubans, decades before it became popular in the U.S.A.

Mr. Thompson, the recordings of the Forties were not "mis-titled son, guaracha or rumba." They were true prototypes of the syncopated Cuban music. For your information, the latest Cuban releases are still "mis-titled," for they still bear the labels of "bolero-mambo," "bolero-cha-cha-cha," "son-mambo," etc. The first word designates the dance, and "mambo" (or "cha-cha-cha") qualifies it. This should convince anyone that mambo is not a dance *per se*. I have in my record collection Cuban discs that are 20 years old, and older. Some of them have a rhythm identical to what is today known as mambo.

Also in the June issue, Mrs. Ohl remarked: "Rumba music does not make me feel like dancing mambo." The reason for this is that only too often our ears are subjected to watered-down, emasculated versions of rumba, written or played by musicians who were not brought up with the Caribbean rhythms. Only a native musician can render a convincing interpretation of Cuban music. Contrary to the belief prevalent in the Southwestern U. S., Mexico, with the exception of Vera Cruz, is not a place where one hears good Cuban music, particularly authentic rumba. I more than agree with Mrs. Ohl that some of the "novelty tunes" labeled rumbas not only do not make *me* feel like dancing mambo—they do not make me feel like dancing *anything*.

I don't think anybody questions that a given music can be heard at its best in the country of its birth. Hence, we turn to the USA for jazz, to Vienna or Budapest for waltzes, to Buenos Aires for tango, to Rio de Janeiro for sambas, etc. —for both the music and the dance.

Against incontrovertible evidence to the contrary we have only Mr. Thompson's pronouncement that "mambo was blended in Harlem." I do not deny that anything imported from a foreign land undergoes change. This very thing happens here to French fashions. I feel, however, that this trend in dancing is to be resisted, and that greater authenticity will provide greater performance enjoyment.

Coming to what Mrs. Ohl calls the "most commonly used" basic mambo pattern, I must raise the strongest objections. Never should the feet be brought together on the pause. Instead, for better fluidity of motion, they should be allowed to pass each other slightly. Only in the case of the most difficult pupil should one resort to the stereotyped "fwd L, step in place R, close L; bwd R, step in place L, close R" version.

I feel that the difficulty of Americans with the mambo is twofold:

First, they have been taught a pattern that *never* was Cuban rumba—namely the square box instead of the diamond (as I pointed out in my article, *Rumba's Anniversary*, in the June '58 issue).

Second is the problem of finding the beat. We in America are so used to starting every dance on the count of 1 that we find it strange to start on the count of 4, which I maintain is the proper beat on which to dance mambo. To experience the true feeling of the syncopation one must start slightly ahead of the first beat of the first bar. Thus, and only thus, will the breaks coincide with the musical breaks and the step sequences terminate with the musical phrase.

A more penetrative analysis, however,

would reveal that the difference is more apparent than real. If we bear in mind that the West Indian dances are primarily body dances and that the movement initiates in the pendulum action of the pelvis, we will find that the movement actually starts on the count of 1, and that the foot movement of the count of 4 is a mere preparation.

I should like to terminate this long list of exceptions on a note of harmony. I am in complete agreement with Mrs. Ohl's final observations — namely that cha-cha-cha "would seem to be on the wane." I feel the popularity of cha-cha-cha has been largely due to its being taught and made to look like the Lindy. It has been my experience that the best dancers favor mambo over cha-cha-cha. Mambo is more difficult, but more satisfying.

I am not unaware that a fight for authenticity is an uphill one. Yet some of us will go on believing that a Cuban mambo is a thrilling experience worthy of the time and concentrated effort it entails. I should like to make the prediction that, with the passing of time, the madness of the mambo will subside and leave us with a beautiful, smooth Cuban rumba. In the meantime, let us all enjoy the Latin rhythms, and let the feet fall where they may!

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DRESS AND DANCING

There Are Sound Reasons for Stressing The Proper Attire for Ballroom Dancing

BY DORIS WEBER ZEA

Twenty years ago I used to go dancing with a charming gentleman who is now my husband. We were particular fans of Hal Kemp, who was a fixture in the Manhattan Room of the Hotel Pennsylvania (the present Statler). We, as well as all the other patrons of the room would — without giving the matter a thought — wear evening clothes. Dressing up made each of those evenings an enjoyable one.

Then matters at the Pennsylvania became quite different. Kemp was followed by Benny Goodman, in his heyday as the "King of Swing." Suddenly in this spot where everyone was formally dressed, now nobody was. The room was invaded by bobby soxers in pursuit of their idol. For the most part they didn't come to dance —they were there to listen. For a time there was a spurt of business, but it wasn't long until the fickle fans had found a different headquarters—perhaps the Paramount Theatre, where they could squeal and swoon at the sounds of Sinatra.

Jack B. Mitchell

CLOTHES MAKE THE DANCER: We asked two of the dance leads from the B'way musical hit, "Bells Are Ringing," to portray the way in which what one wears affects dance style and dance floor behavior. At left, Carmen Gutierrez and Frank Derbas, attired most presentably, make a smooth dancing, attractively romantic couple. At right, in roughhouse garb, the same pair are moved to engage in Rock 'n' Roll horseplay.

The moral of this anectode is that the Manhattan Room was never able to lure back its well-dressed dancing regulars and it was obliged to close down.

Much can be gained if we in the ballroom dance teaching profession — particularly those who work with youngsters — constantly consider such matters of cause and effect. Dance music of a certain kind induces a corresponding mood and a related manner of dress and behavior. Conversely, the way a dancer is dressed will influence the way that person will want to dance and to conduct himself or herself. To a great extent, clothes determine the nature of the occasion.

A high school girl who comes to a dance wearing a party dress, and shoes with heels, automatically feels herself less a child, more important, more feminine. Thus attired, she is more likely to want to do the more conventional dances. After discovering the enjoyment of a few occasions like this, she might well begin to regard Rock 'n' Roll as "kid stuff." (Also, of course, in those heels which might tear her pretty dress, jitterbug is discouraging to execute. It's not uncommon to see those girls who feel they must, do their R 'n' R — in stocking feet.)

The young men, too, begin to undergo a similar transformation once they are presentably garbed. Their attitudes are further affected — eventually — by the new "dressed-up" personalities being displayed by the young ladies. Sooner or later, the character of the gallant swain emerges, and that of the boisterous roughneck recedes. But the earlier and more frequently the boys are exposed to occasions which call for better dress and etiquette, the sooner that blessed change will take place. It's always up to the ingenuity of the dancing teacher to make each dance for young people something more than just another school occasion.

But the question of dressing properly cannot be isolated from the matter of dancing. The teacher must have something to offer, something the youngsters will enjoy accomplishing. If the dances are made over-conventional, dry and dull, the students are bound to look for their own ways of expressing themselves. (And, alas, the first place they look is at television.) Just putting them into party dresses or dark suits won't make them into experts at waltz, fox trot or rumba. If they know *how* to dance, they'll *want* to dance. If they know how to waltz well, they'll like doing it even better in their Sunday best.

I am not anti-Rock 'n' Roll, and at parties I provide interludes for the students to get it out of their systems. Lately, however, I have noticed that a great many are taking to sitting out that portion of the proceedings. They are beginning to tire of it. (It is interesting to note that the girls who do take to the floor in the jitterbug interval immediately snatch off their white gloves!)

This dress battle, as no teacher needs to be reminded, is a tough one — but it's not hopeless. Success is more likely if the rules are applied to *everybody*. Teen-age boys resort to dungarees, blazers and sneakers, and the girls to tight skirts, sweaters and flat shoes — not to be different, but to conform. They are in mortal terror of being different from everybody else. That same instinct, in reverse, can be made to serve the needs for proper dress in dancing class.

In one school where I teach, there are certainly some boys for whom the purchase of a jacket is a financial problem. Nevertheless, I have noticed that on the days when they have dancing class, they somehow work out the problem "upstairs," no doubt by an elaborate scheme of borrowing back and forth. They find ways to conform, lest they be "different." (In this particular school, the girls do not have a similar difficulty, since they wear uniforms. But, for dancing, they all add white gloves. Fortunately, the school requires that they always wear a shoe with a heel.)

Instructors would do well constantly to stress to both parents and to teen-agers the physiological effects of what the students wear. In girls' attire, for example, flat shoes with no heels whatever are a menace to good posture. They throw the weight back onto the heels, cause the pelvis to be pushed forward, and produce a swayed back. The steady beating into the floor with the heels causes heavy legs and heavy hips. A shoe with a heel, on the contrary, places the weight of the body over the balls of the feet, induces of necessity an awareness of posture, and produces a "pulled-up" carriage. Those who habitually wear "flats" have no strength in their feet, and in their dancing they are unable to "grip the floor with their toes."

There is no one solution for the "dress problem," and no one claims that it is always wrong for teen-agers to dance in casual clothes. Proposing any such ban would be absurd. But the dance teacher who helps youngsters discover, as early as possible, the pleasure and benefits of participating in social events of a more graceful nature, is making a valuable contribution to their development.

(The foregoing is part of the Nat'l Committee for Ballroom Dancing article series. Mrs. Zea is Pres. of the NY Soc. of Teachers of Dancing and Pres. of the Dance Masters of Amer. Chapter-at-Large.)

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COMMODORE BALLROOM

Dance Establishment in Lowell, Mass., is First-Rate Model of Community Centers

BY LILLAFRANCES VILES

We may soon be rivaling big-time baseball, with a National League and an American League of ballroom dance competition teams, if the bright new idea of one man in the business catches on. That gentleman is Carl L. Braun, Jr., operator of the Commodore Ballroom in Lowell, Mass.

Mr. Braun invited me to visit his establishment recently to act as a contest judge. After getting to know him and seeing his handsome, well-run ballroom this dance teacher is convinced that the National Ballroom Operators Association is smart indeed to have Braun as their president.

What he is starting here in New England could well serve as a pattern for regional groups of ballrooms all over the country. The plan is to have a dance team of, say, four couples each, chosen to represent each ballroom. Strictly for fun, they would compete in at-home and away-from-home matches with teams representing neighboring ballrooms. Conceivably there could be different teams for different types of dancing — such as Latin American, Old Timers, Folk Dance, Viennese Waltz, etc.

In the event I attended, on June 25, the match was between the Commodore and Rhodes-on-the-Pawtuxet, in Cranston, R.I. The competition included fox trot, waltz, tango and cha-cha. The teacher-judges (Sylvia Clay of Haverhill, Mass., Gordon Heaton of Natick, Mass., and myself) decided in favor of the Commodore team —261 points to 171. Next to join the league games will be the nearby Lincoln Park and Mountain Park ballrooms.

The Commodore, with a capacity of 2,900, is large, airy, clean and has a delightful atmosphere. But lest I seem biased, I cite the comment of a downright outsider named Charlie. Charlie is my husband and he now and then gets dragged to this sort of thing. Said he: "Everyone in that ballroom looked so wholesome, so refined — just the kind of folks you'd like to mingle with and be proud to call your friends."

There are many interesting innovations at the Commodore, and Braun has emphatic ideas about them. For one thing, no hard liquor is sold at the bar — just soft drinks and hot coffee. Drinking and dancing, Braun feels, do not mix; what he is running is a ballroom, and what he is selling is dancing.

There is no Rock 'n' Roll at the Commodore. Since October 1946 jitterbug has been banned ("one of the best things we ever did"). Now and then a customer will persist in ignoring the rule and find himself out in the street with his money returned. Braun reports that many new customers, hearing the reason for such ejections, have checked in with the comment, "This must be a good place."

A list of the types of music to be played throughout the evening — *and the tempo for each type* — is posted for all to see. The program states, for instance, that in Set No. 2, at 8:30 PM, there will be one medium and two slow fox trots, at 36 and 30 bars per minute. Set No. 9, at 10:15, will have two cha-chas and one tango, at 32 bars per minute, etc. The orchestras (except for the big name bands) play to a metronome beat! Some bandleaders are a bit taken aback at the sight of that metronome, but later on they are likely to hear a customer say, "I never heard your band play better." Braun feels the secret is a steady, proper beat, in danceable tempo.

There is a full range of dance rhythms in the programming — except that ballads, which slow down the dancing couples to mere rocking back and forth, are limited to one a night. Fox-trot and waltz constitute 70% of all music played at the Commodore. Cha-Cha is popular, and tango gets a regular turn.

HOME TEAM WINNERS: In a recent match between teams of the Commodore Ballroom in Lowell, Mass., and the Rhodes Ballroom, Cranston, R. I., Commodore placed first. L to R. at top: Shirley Holt & Norm Martin; Doris & Brian Woczik; Carol Yemma & Dick Dunstan; Gloria Blumel & Jerry Gallant. Below, L to R: Bob Thomson (Commodore coach), judges Sylvia Clay, Gordon Heaton & Lillafrances Viles, Anne Thomson (Commodore coach), Commodore hosts Pauline & Carl Braun.

Customers, who are a true cross-section of the community, come usually about 60% as stags and 40% as couples—with stags about evenly divided between male and female. When there is a name band playing, the couple percentage goes up to 60%, and the stags are all male. If a girl has not been invited to one of these "big dances," she won't show up solo.

The Commodore has been in existence since 1912. Mr. Braun's father bought it in 1924 and it has been in the family ever since. For the past 25 years Friday has been "Old Timers Night," to which many of the same couples have been coming for years. The ballroom is truly a community institution. About 20 times a year Braun donates its use for charitable affairs. At one such occasion not so long ago, where 1,500 children were experiencing the pleasure of dancing to a band, rather than to records, Braun conceived the idea of starting a teen-age band, which he plans to use at a teen-age dance one night a week during the summer.

On Saturday nights there are free classes for the patrons in cha-cha. On Monday night, when the ballroom is closed, there are classes, for a nominal fee, in International Style. Instructors are Bob and Anne Thomson, formerly of Glasgow, Scotland, and winners of ballroom competitions in the British Isles. Most enthusiastic of the students in the Thomson's classes are Mr. and Mrs. Braun. They find International Style especially rewarding and, mindful of the ballroom boom in Britain, feel that its introduction in the USA might provide a much-needed shot in the arm for business here.

Any dancing teachers who retain suspicious feelings about "public ballrooms" should take a look at the Commodore. They don't have a better ally.

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PRO-WALTZ STRATEGY

Some Devious Ideas in a Plot to Present Waltz to Classes of Reluctant Teeners

BY DOROTHEA DURYEA OHL

"When I give you the signal, play *Tammy*," I said *sotto voce* to my pianist some months ago, when that song was in the Top Ten.

Turning to a class of teen-agers, I asked: "Will you please listen to the music Miss Allison is about to play for us, ladies and gentlemen. How many know what it is?"

Hands go up all over the room. "That's *Tammy!*"

"That's right. Now, some of you music students — do you know what kind of music *Tammy* is? And what is its musical signature?"

"It's a Waltz, Mrs. Ohl," ventures Marian. "And it's ¾ time."

"Yes, it is a Waltz. And it's a hit, isn't it? So, what are you going to do when *Tammy* is played if you don't know how to waltz?"

Light begins to dawn. Mrs. Ohl is trying to sneak over a fast one. WALTZ! The very word is anathema to the average teen-ager. But the question seems reasonable, and they do like *Tammy*. So, with varying degrees of resignation and tolerance (along with a little acceptance and appreciation) we settle down to a session of Waltz.

All except one young man. He's an original, this one — intelligent, poised, likes to think things through for himself. Up went Jeffrey's hand.

"Mrs. Ohl, we had a record party last week. We played our 45 rpm *Tammy* at 78 speed and danced Lindy to it."

Now how do you answer that?

Miss Allison, no lover of R 'n' R, proceeded to play *Tammy* just as fast as she could make her fingers move—completely out of bounds for conventional ¾ time. It was unrecognizable and sounded miserable.

"That spoils it, don't you think?" I said. "Don't things like *Lollipop* and *Sugar Time* make you feel more like doing the Lindy? Even played at 78 speed, *Tammy* isn't a good bounce tune — any more than a 78 played at 45 would make a good slow number. And when you're out dancing, you can't change an orchestra's rpm!"

If only a few more melodies in ¾ time would hit the Top Ten! To those young people to whom Waltz is a bitter pill, a bit of sugar coating makes life easier. Resentful learners don't learn very well. Dancing to a "tops in pops" presents a somewhat different picture to the youngster who has always thought the Waltz strictly for squares (or for old people—like parents).

And if only there were more Waltz combinations for the beginner! They learn how to waltz around the room and how to turn left and right. But then what? Without going into more advanced work, I know only a few combinations. Perhaps our readers may have some to share. The trouble lies in that in-between world of material on the elementary level, which goes beyond the bare fundamentals into combinations that are attractive, easy and un-fussy, and yet does not venture into the realm of the advanced dancer.

Here are a few of my own old faithfuls. All descriptions are for the Man; Girl counterpart unless otherwise specified.

WALKING STEP COMBINATION
(2 meas.)

Fwd L	1
Fwd R	2
Fwd L	3
Fwd R	4
Swd L	5
Close R	6

The perspicacious dancer will, of course, note that this combination, technically, consists of 3 walking steps fwd plus a fwd waltz step. I have always found that presenting it as 4 walking steps plus a side-close makes it much easier for the average pupil to grasp.

ZIG-ZAG WITH WALKING STEP COMB. (4 meas.)

Fwd L	1
Fwd R	2
Fwd L	3
Fwd R, turn ½ rt	4
Swd L	5
Close R	6
Move bwd in LOD	
Bwd L	7
Bwd R	8
Bwd L	9
Bwd R, turn ½ lft	10
Swd L	11
Close R	12

This is very pretty if R Outside Pos. is used on Cts. 8, 9.

SIDEWARD BALANCE (2 meas.)

Swd L	1
Touch R (ball of R approx. at L instep)	2
Hold (or Rest)	3
Swd R	4
Touch L (ball of L approx. at R instep)	5
Hold	6

Readers will note that the above is the "Lifesaver" from the Society Fox Trot (BALLROOM USA March '58, p. 76) adapted to ¾ time.

Any of the foregoing combinations may be repeated any number of times, according to taste. From my own personal standpoint, I do not like the Walking Step Comb. done in a straight line more than twice in succession (4 meas.), nor the Zig-Zag Walking Step Comb. more than twice in succession (8 meas.) The Sideward Balance, too, seems to me more attractive if done twice consecutively (4 meas.), unless used as an emergency measure, in which case it may be prolonged indefinitely. Nor do I like Walking Step Combinations in a straight line to precede, or to follow, Zig-Zag. I much prefer walking step combinations sprinkled judiciously throughout my Waltz, like raisins in a raisin cake.

And there's that other old favorite, the Forward and Backward Balance, which is the same as the Sideward Balance, changing only the direction of the swd steps.

FWD AND BWD BALANCE (2 meas.)

Fwd L	1
Touch R (ball of ft) slightly fwd and swd of L	2
Hold	3
Bwd R	4
Touch L (ball of ft) slightly bwd and swd of R	5
Hold	6

I have not had too much success with this for teen-age groups. The boys, particularly, consider it rather on the dainty side. If the touching foot is brought even with and beside the supporting foot on Cts. 2 and 5 (instead of fwd and swd), it goes over better. If, in addition, I stress the fact that it may be used in the nature of a "marking time" step when traffic has one boxed into too small a space to proceed in any direction, the reception is better.

Even then, this never comes even remotely close to winning a popularity poll. Readers, what have YOU discovered in the Waltz world that is well received by the teen-agers?

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SIDELINES SYMPOSIUM

IDEA EXCHANGE

Herewith we accept a proposal from Janet White Frazier, of Westwood, Mass., to establish in these pages an Idea Exchange—teacher contributions of thoughts for Cotillions, mixers, parties, etc., to make ballroom classes more enjoyable and to keep the interest keen. To start the ball rolling, Mrs. Frazier has sent along a few ideas of her own. We particularly like an elimination game which she calls an *Un-Birthday Party*.

One day Mrs. Frazier met a small boy who was all dressed up and heading for a friend's house. She inquired if he were going to a party. "Yes," he told her, "to a birthday party." "Oh, is it Bobby's birthday?" she asked. "Oh, no," said the young man, "I'm going to his Un-Birthday Party—like *Alice in Wonderland*."

Here's how Mrs. Frazier explains her version of an Un-Birthday Party, which was inspired by this encounter: "Each boy tries to find a partner who has a birthday in the same month as his own. Of course, everyone can't be paired off this way. After most everybody has been matched up, the remaining boys choose the girls who do not have partners. When all are dancing, we are ready to start eliminating. I have cards with the names of the months written on them. When the music stops, I draw a card and call off the name of the month. When all but one month is left, we are ready to narrow it to one winning couple.

"Those left form a circle to play *Pass It*. They pass a card (or some other object) around the circle. When the music stops, the boy or girl holding the card—together with his, or her, partner—must leave the floor. In *Pass It*, if you drop the card you must pick it up. If you don't take it, you're out—you cannot refuse it. You must pass it, not toss it." (This method of elimination is the same as for *Snowball*, described in the Dec. '56 issue of DANCE Magazine.)

Mrs. Frazier finishes her account of the Un-Birthday Party thus: "Our winners receive birthday cakes with lighted candles, brought in with a flourish by an assistant—while all those seated start singing *Happy Birthday*. The winners blow out the candles, and the assistant puts the cakes into boxes for the lucky ones to take home. The procedure evokes wonderful enthusiasm and much applause from the students." *D. D. O.*

CONVENTION IN GERMANY

Following are excerpts from a report by NYC teachers Don Byrnes & Alice Swanson on their experiences in Wiesbaden, Germany, where they were instructors (the 1st from America) for the international convention of the Allgemeiner Deutscher Tanzlehrer-verband (ADTV):

"We feel we have acquired a much better understanding of the use of International Style in dancing. It is our belief that the average public in Europe dances no better and no worse than the general public in America. The big difference is in their competition dancing, and in the way it is utilized. Competition dancing in Europe is like a sport, highly competitive and strictly standardized. Studios use competition dancing to stimulate interest in dancing, as publicity for the school, and to develop high technical standards in general. The publicity accompanying the running of a dance contest is equal to that given here to a golf tournament. Studying for these contests supplies a goal for those dancers who want to continue beyond the level of crush dancing—and what is learned in one country is standard in 45 others. Contestant training is a big source of revenue and prestige for the studios.

"In our country a couple wishing to enter a contest does not know what to aim for. Before we can hope to attain a high level in our contests we must agree on

what we are trying for, and the only answer is standardization. This would also enforce teacher training and add prestige to the profession.

"Most teachers in Germany are themselves contest winners. To become teachers they have had to complete 4 years of apprenticeship which, along with dance instruction, has included physical upkeep of a studio, study of music, and some ballet training. We estimate that the average teacher undergoes 7 years of study and/or competition work before becoming a professional instructor."

The red carpet was rolled out for Byrnes & Swanson, who were made honorary ADTV members during their stay in Wiesbaden. They presented Cha-Cha, Suavacha. Mambo, Lindy, advanced Syncopated Lindy, and teen-age novelties like The Stroll. The pair report a lively interest among the European teachers in all aspects of American ballroom work.

Material sessions were limited to four hours per day, since ADTV officials feel that more cannot be profitably absorbed. After each session a 10-minute period was provided for filming the work presented. Faculty was limited to four couples: Gerd & Traute Haedrich, Paul & Margit Krebs (from Germany), M. & Mme. Lucien David (from France), and Byrnes & Swanson. The Haedriches will be remembered here from their dance research travels in the USA in 1957, which included teaching at the Detroit DMA convention.

The American guests were vastly impressed with the calibre of the ADTV contest and with the organization's effective work in behalf of high standards. Among the many instances they cite as evidence of the ADTV seriousness of purpose was a special meeting called to consider problems relating to Rumba. Delegates toiled until 4 AM to analyze and reconcile differences between English, American and Cuban styles of Rumba, with Cuban style finally being declared most worthy of acceptance as the standard.

•

NEWS OF BALLROOM DANCE

SWEETHEARTS BALL

California couples placed 1st, 4th, 7th and 8th in the Sweethearts Ball, held June 28 in the Municipal Auditorium in Long Beach. Those teams were Sherry Crider & Daryl Gibson; Charlene Zimmerman & Gene Steineckerk; Elaine Phillips & Allen Bedford.

New Mexico captured 2nd, 3rd, 5th and 6th spots in the competition. Teams, in that order were Kathy Jo Fishback & John King; Shirley Werner & Steve Clark; Mary Helen Baxter & Joseph Warner; Jane Elder & Craig Houser.

Ansel Kickbush

HAPPY CHAMPIONS: A Calif. couple, Sherry Crider and Daryl Gibson, were all-around winners in the Sweethearts Ball competition in Long Beach, Calif., June 28. At left, presenting trophies is Jody Elder, director of the youth event.

"No more beautiful dancing can be found than what we saw in this athmosphere of beautifully groomed, socially confident, dignified, talented youth of America," reports J. H. Vandapool, of Santa Fe, who emceed the contest.

SO. CALIF. BALLROOM NOTES

The Terpsichoreans staged the most hilarious contest imaginable. All in fun, it was patterned after procedures in a certain ballroom out here. The judges, all football and baseball figures, were blindfolded. It didn't take them long to select a winner, for they called out any number they thought of, and the checker was waiting for their selections before contestants had a chance to dance 4 measures of music. It was great fun, but this parody makes us realize again that "many a truth is spoken in jest."

Ralph Portnor, what goes with you? On Dec. 9, 1957, we brought 5 qualified judges to the Aragon for the Grand Waltz Finals. They told you it was most difficult to judge without seeing the contestants' feet; also that they had to judge too rapidly. You promised (and offered to put it in writing) to seat them around the ballroom floor at the next big contest, which was held last month. Imagine the shock of contestants and teachers when you paraded in, instead of Nat'l Committee for Ballroom Dancing judges, celebrities from the sports world! Can't remember when a dancer was asked to referee a sports event — they would be laughed off the gridiron. The fact that they were able to come up with three winning couples attests to the quality of those wonderful dancers, any one of whom could be in the winners circle. But we think, Ralph, that you showed little concern for your contestants and your consistent clientele.

Speaking of judging, one salient feature was noted at the Sweethearts Ball: each couple had a 3-minute period alone to dance for the judges — excellent! We are sorry to report the Ball was not supported. The TV cameramen had to ask everyone — contestants, dancers, etc., to sit together at one side of the room, to give a filled-in look.

The people named last month as a "nameless couple" were aghast at the report made here saying they raised you-know-what at the Sertoma Ball. The dis-staff member of this team assures me that they demurred at having pictures taken, not because they didn't win, but for other reasons of their own (and I might add, very "juicy" ones). Which brings to mind the Latin motto, "*Et sic de similibus*," or, loosely translated, "If it isn't one thing, it's another."

Myron's Ballroom started a new series of contests last month. In attempting to bring new dancers into the "professional amateurs" circle, they are trying to limit the dress to street clothes. The average dancer is reluctant to enter a contest "on the spot" when other contestants are bedecked in ball-type gowns. Luck to them, but Miss Myron tells us she has already been pressured to allow the more formal type of dress.

Evidently a bomb was dropped here last month when the opinions of good teachers and dancers were repeated about the rather catatonic form of the waltz, known locally as the Slicker. Jeff Jeffries, a top teacher who coaches all the dancing clubs, says it has been a 20-year

Joseph H. Thompson

PENNA. INVADES CALIF.: While most of the entrants in the Sweehearts Ball in Long Beach were from Calif. and New Mexico, these two couples from the Philadelphia area traveled to the West Coast to compete. Pupils of Renee Hill, they are L. to R, Tony Greitzu, Penny King, Edward Pennington, Marion Crosson.

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disgrace, and only the very stiffest dancers champion it. Suzette and Bill Lane said they privately tag it the Racetrack Waltz. They say it could best be seen if the couples would dance in single file with their arms straight out, zombie-style. And yet a few die-hards, who never heard of a rise and fall, maintain it has a quality of beauty. *Katherine Sheehy*

MIDWEST BALLROOM NOTES

The Chicago Aragon, closed for some time because of a fire, had a gala reopening June 20, with flowers for the ladies and souvenirs for everyone. It was a pleasure to see this immense and beautiful ballroom filled to capacity. They now have an "Over 29" evening each week, and free lessons on Fri. and Sun. eves.

Something new on TV here is a TV dance show for the college crowd and for the older, more sophisticated highschoolers. Jack Hilton, a Northwestern U. student, is host for the 1-hr. program Sats. on Channel 9. Dancing guests are drawn from the Chicago area colleges. They pick the records and their tastes are surprisingly conservative. Standards, the better ballads, danceable jazz, and novelty and Latin rhythms predominate.

Chicago teen-agers, with adult supervision provided, have a good spot to dance on Wed. nights at the Holiday Club. Music is by Dan Belloc and his orchestra. Belloc has a keen interest in youngsters, being a school teacher in addition to having a dance band.

The Hinote Festival at Flint, Mich., was an immense success. Florence Young of Detroit and Joe Piro of NYC gave the ballroom classes. The work included sophisticated and modern novelties, class procedure and Cotillion organization. Jeanne Hinote's school show was excellent, with two exhibition ballroom numbers.

At this convention we were able to talk with a number of ballroom teachers from large cities and small. Main topic of conversation was how to get new or more business. Here is a summary of their suggestions: Don't be afraid to leave your studios to teach for schools, colleges, churches, recreational organizations. The larger groups help to feed your studio enrollment . . . Seek out presidents of PTA's, Y's, etc., and explain to them the social value of ballroom work and the benefits of etiquette training for children . . . Now and then give a free party, to which pupils may invite partners . . . Advertise the latest dances seen on the various TV Record Hops . . . Add exhibition ballroom and regularly scheduled contests . . . Organize special "clubs" for advanced dancers.

Larry Keyes has his own studio in Ft. Wayne, Ind., but he also works with PTA's, who form classes for him in Ft. Wayne, Manchester and Auburn. The Boards of Education cooperate by allowing him use of school gyms. He has 10-week terms, and in the 11th week he gives class members a free party. He has found that music directors in the schools, especially band directors, are most cooperative . . . Jo Anne Washburne, of Bloomington, Ind., specializes in small non-ballroom classes. However, on every Fri. night she conducts, gratis, a party-style lesson in ballroom dancing for students aged 13-15 who are enrolled in her classes. Once a month each may bring a guest. She feels there is great value in this procedure, not only for stimulating enrollment, but for inculcating awareness of social values at these "parties."

Peggy Biegle. of Flint, Mich., is enlarging her studio, where she teaches both teen-agers and adults. Attracting special interest are her ballroom-tap combinations . . . Lillian McKenzie, of Tallahoma, Tenn., who specializes in Latin-American rhythms, has her own studio and also classes at the officers' Club of the Engineering Development Center. The interesting feature of this program is that the government pays for the classes . . . At her handsome new studio in Cincinnati, Virginia Garrett is experimenting with 3rd and 4th graders. She teaches them basic Waltz and Fox Trot, and they have fun with R 'n' R, novelties and mixers. The experiment was such a success that her enrollment has doubled. She also teaches in neighboring towns.

Dale Young emcees a popular Teen-Age Record Hop on TV in Detroit. His dancers include one group of "regulars," supplemented by others to whom he sends out tickets. *Louise Ege*

Your favorite DANCE Magazine routines in handy reprint form.
See list on page 86

LABAN DIES AT 78

(Continued from Page 28)

ington Hall in England. Here he concentrated on research into the psychological motivation of movement.

In 1942, he moved to Manchester at the invitation of F. C. Lawrence, an industrial consultant, who had heard of Laban's work and felt that it might be useful in analyzing the physical capacities of laborers.

Laban had already been interested in work movement. While preparing a Pageant of Crafts and Guilds in Vienna in 1929, he had sought to base his choreography on occupational activities. In factories and workshops he studied the motions of operators at their tasks. He developed a set of "effort signs" so that his notation could describe the most minute variations in muscular activity *(DANCE Magazine, Oct. '52)*.

Laban's observations led him to significant conclusions about the nature of effort in its relation to specific jobs. He believed that each person has a natural rhythm and quality of movement, and that if a worker is placed in a job demanding activity contrary to his natural bent, he becomes irritated and inefficient. His tests helped determine the suitability of a particular employee for a particular type of work.

A large number of English firms have employed the Laban-Lawrence Test, with excellent results. The basis of the method was described in *Effort*, co-authored by Laban and Lawrence in 1947.

In 1953, Laban moved to an estate in Surrey which had facilities for housing both his own work and archives and also the Art of Movement Studio, previously supervised by his associate, Lisa Ullman, in Manchester. Later the Laban Art of Movement Trust was established, and Laban's collection of charts, manuscripts and models was put at the disposal of the Trust to be made accessible to the public.

Rudolf Laban was characterized by friends as a man with "courage, knowledge, humor, calm, with the exacting patience of the artist and scientist, and the inability to suffer fools gladly." His appearance was described as "Olympic," and he possessed great personal magnetism. To his students he was always known as "Master."

Laban was twice married. By his first wife he had one daughter. His second wife, Maja Lenares, a dancer, bore him five children, of whom one daughter, Juana, is now teaching dance in the United States. *Selma Jeanne Cohen*

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DANCERS IN THE ADIRONDACKS

(Continued from Page 44)

have music adapted to their needs.

There are problems, to be sure. The very breadth of the theatrical enterprise means a certain dispersion of one's energies. "The big problem is time," one dancer remarked. Another complained that "you no sooner get the feel of one dance number than you're working on something else."

A dancer recalls last season's schizophrenic merry-go-round with a shudder of disbelief: "I was going to an opera rehearsal one moment, doing a scene from a play the next, and pitching into the revue the same afternoon."

Jack Moore, dancer and assistant choreographer, is in the midst of his second season at Green Mansions and enthusiastically endorses it. "At summer stock or in the tents," he said, "when there are small singing parts, singers get them or they job singers in. Everyone automatically assumes that a dancer has a sibilant 's'."

At Green Mansions, Moore has run the whole gamut of theatrical experience. He did a song-and-dance act on Variety Night, had a fat part in a comedy, and did bits in sketches. He even played the part of the younger brother in a reading of O'Neill's "Long Day's Journey Into Night," at a Friday night lecture series.

Concert dancer Dorothy Bird, on the summer resort staff from 1942 to 1950, and on the grounds this summer with her husband and son, says: "Modern jazz dancers today are very slick . . . There is too much wiggle-waggle."

The eight dancers this season reflect a vivid spectrum of dance types and backgrounds. Each comes with his own specialty in the hope of achieving a better-rounded development as artist. Lillian Newlin, for example, danced with Graham for four years and is profiting from the jazz experience she is getting. Doris Light was a Beatrice Kraft dancer with a strong ballet background. Jeff Bolton's forte has been night club specialty work. Dorothy Bracken, a toothsome blonde with the Pat Boone Show last winter, has returned to Green Mansions in the hope of doing dramatic work in addition to dancing. Three of the dancers—Roslyn Cohen, Louis Occichone, and Jaime Rogers — are June graduates of The School of Performing Arts. All three have a strong modern dance background but exhibit a lively flair for jazz.

For its patrons, a summer resort is conscientiously devoted to play, but the performers lead lives of almost monastic seclusion. They are conspicuous for their look of chronic fatigue and their indoor pallor amid the flamboyant suntans. They constitute an island of austerity in a sea of pleasure. Some of them are awed, even terrified, by the heroic energies exhibited by the guests in their single-minded pursuit of romance. A performer may stop, in the dining room lounge, for a quick cocktail before dinner and see the splendidly-garbed girls and the urbane young men maneuvering indefatigably in an endless game of musical chairs. For one of the features of resort life is that the guests have a compulsion to meet lots of people in defense against the long, bleak winter ahead.

Nevertheless, there is a kind of muted interplay between the dancers and the Green Mansions guests. The former become caught up in the week's cycle—the slow start, the mounting tempo, the mid-week lag, and the hectic gaiety on Saturday night to which the performers respond with a rousing, high-pitched revue. The dancers become attuned to variations in the audience from week to week. For the most part, it is an appreciative and highly-literate audience, with an astonishingly high proportion of college graduates. (It is this feature of the "superior crowd" that makes the resort so successful.) Many of the guests have had some exposure to the art of dance; they are likely to be devotees of the New York City Center. And a surprisingly large number of the girls have had some modern dance at college.

Generally speaking, however, there is little contact between guests and dancers. During the past few years, a few marriages have taken place between performers and guests, but for the most part the theater company tends to be immured within their own interests. "We live in a different world," says one of the dancers matter-of-factly.

Occasionally during the dancing which follows every show, a couple of dancers will slip into the social hall from the

secret recesses of backstage. They will do a flashy cha-cha or a lively Lindy while guests quietly gather around. But generally, each group, performers and guests, respects the role of the other and makes little effort to bridge the gap between them.

There is a tentative excursion into the precincts of pleasure on Sunday when the theater company rests from its labors. "At the lake front," a dancer observed, "a guest will tell you on Sunday how he liked the show the night before."

And so, the summer season spins busily in its accustomed grooves and in some new ones. The dancers are getting their all-around training, doing a concert piece one moment and working knee, hip, and shoulder in a tricky jazz routine the next. And dance has an intelligent way of backtracking despite the giddy changes wrought by time. Ten years ago, Doris Humphrey brought *Shakers* to these hills. This season *Shakers* is again on the agenda as a concert piece. If the arduous schedule permits, there may even be a lecture-demonstration on contemporary dance at the end of the season. All of this attests to the viability of the resident company idea. Broadway and Hollywood take notice! *THE END*

DANCE THERAPY

(Continued from Page 51)

part of the work in beginning dance therapy in a mental hospital is to sell your program to the administration. It is therefore best to begin on a modest scale, working with the less disturbed patients. (Graduate to the more severely disturbed patient classes only after sufficient experience and knowledge of particular patient types is gained. These patients are difficult even for the experienced therapist.)

What is dance therapy's future?

In a few short years dance therapy has jumped into the headlines as an important allied therapy in the rehabilitation of mental patients. Although it has established a place for itself, the surface has yet to be scratched.

Dance has an important contribution to make in the ever-increasing exploration of therapy techniques. This is certainly the newest "use" of dance, and yet its origins stem back to primitive societies where dance is related to healing and communication. With such a wide field opening up before us, it is a far-sighted dancer interested in his fellow men who will investigate this new and exciting area! *THE END*

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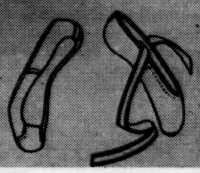

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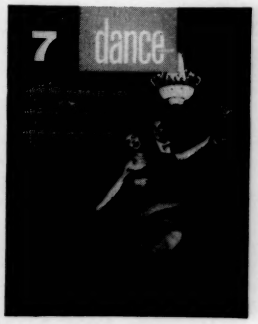

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CLASS WITH MOISEYEV

(Continued from page 22)

the dancers on the crowded floor.

Reverting to something simpler, Moiseyev showed a step like a *glissade*, but with the front foot leading with the heel, and the body leaning towards the front foot. Another step, in which the toes were turned sharply in, then sharply out to 1st position, resembled the "Suzy-Q," which may well have evolved from the Russian original. This was done in place, or moving sideways, or turning.

Another simple step was almost like the "buzz step" of American square dances. However, the Russian version was done very smoothly and gently, without the bounce of the American style, and the Russians showed it travelling sideways, with the body leaning slightly forward, arms opening to a low 2nd position.

In demonstrating a character *pas de basque*, Moiseyev paused to explain that in Russian dances this step is done close to the ground, with quiet dignity, while the Ukrainians use much more elevation, extension, and spring, in dancing the same basic step.

Earlier in the morning, Moiseyev had paid a gracious tribute to the many ladies in the class, adding that the male dancers, although outnumbered, were probably as happy as he was to have so much feminine company. Now, however, he turned to the exclusively male steps of the Russian dance, in showing a few of the many variations of the *prisiadka*. Lev Golovanov came forward to show a deep knee bend, followed by a sharp, clear extension in 4th position *croisé*, with the arms folded on the deep *plié*, and opening on the extension. The men in the class followed, some of them expertly. Before very long, however, the class had stopped dancing and was roaring *bravo* as Moiseyev and Golovanov seemed to challenge each other to steps more and more complicated and beautiful. They did high *cabrioles*, flashing turns, spectacular leaps.

And just at this point, the sleeping watch-dog woke up. It turned out that he was a man from the Hurok office, sent to make sure that the dancers did not forget their sold-out matinee performance at Madison Square Garden. He pointed significantly to his watch.

Informally and spontaneously, Moiseyev said a few words to close the session.

"This is a wonderful educational system here!" he said, opening his arms as though to embrace the whole roomful of people. "Everyone learns, and I teach in two hours what usually takes two years!" The warmth of the applause made it quite apparent that the dancers fervently wished they could have had the privilege of working with him for years, not hours.

Mrs. Nathanson came forward to thank him, expressing the admiration and gratitude of the American dancers, and presented flowers: pink carnations for Mr. Moiseyev, red and white ones for Mr. Golovanov.

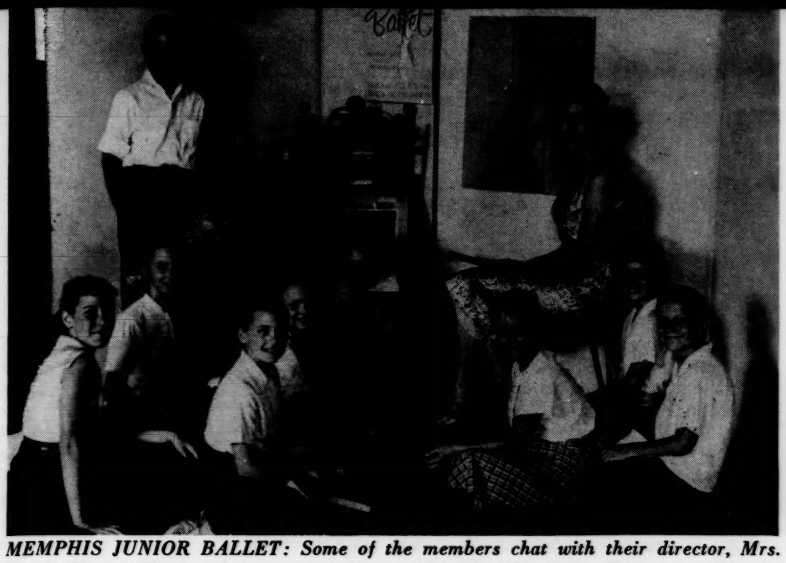
While many of the students surged forward and even piled up on the stage, begging for autographs, Moiseyev concluded: "We have found a common language. If we want to understand each other better, let us dance together more often."

THE END

IN THE NEWS

CANADIANS IN MEXICO: Angela Leigh and Earl Kraul, soloists of the Nat'l Ballet of Canada, rehearse before a monument in Mexico City, where the co. wound up its 25,000 mile '57-'58 tour in late June. Attracting record crowds, the Canadians gave 25 vociferously acclaimed perfs. during their 1st visit to Mexico.

BLUEBELL GIRLS: Enroute from Paris to Las Vegas and the new Stardust Hotel, which opened July 2, the famous Bluebell Girls stopped briefly in Manhattan. The attractive dancers are among the 56 performers flown from the Lido de Paris to the Nevada resort to appear in the production staged by Donn Arden. Seated in front of some of the girls at a N.Y.C. reception are: (l) their director, Miss Bluebell, and captain Enid Mills.



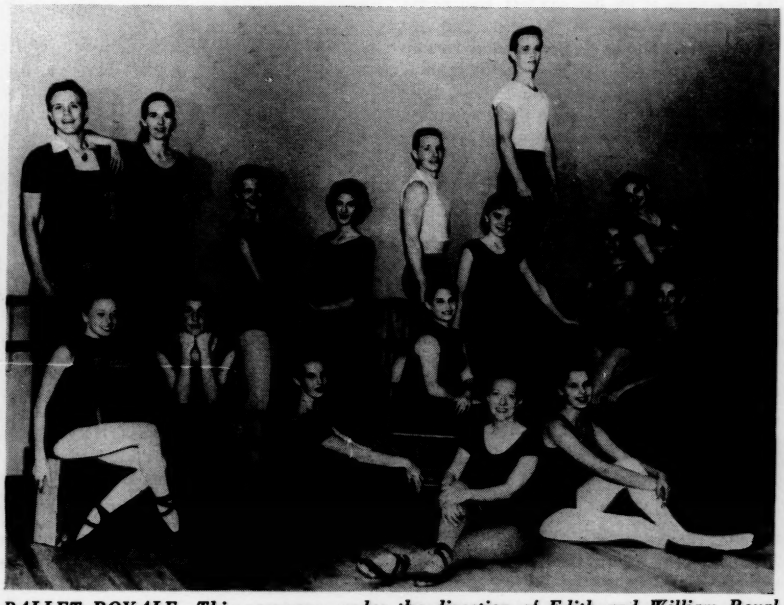
MEMPHIS JUNIOR BALLET: Some of the members chat with their director, Mrs. Derek Rooke. The company, apprentice for the Memphis Civic Ballet, numbers 70 boys and girls. In addition to ballet, they study folk dance, pantomime, history, make-up, costuming, and notation. They also have their own dance library.

GROWING . . . GROWING

"Grass roots ballet" — that might be its proper title. It's the vital movement springing up in virtually every state. A more solemn epithet is "regional ballet." Either way, it means companies developed in their own locales and performing principally in their own locales (although some are already beginning to tour).

Among the latest additions to the regional picture are the Detroit City Ballet formed in the early spring and the Baton Rouge Civic Ballet, which gave its first performance in May. Two more, pictured here, are the Ballet Royale, which recently joined the Southeastern Regional Ballet Festival Association, and the Memphis Junior Ballet, which, according to its directors, was formed as a result of the Festival's symposium in Birmingham.

D. H.



BALLET ROYALE: This company, under the direction of Edith and William Royal of Winter Park, Florida, gave its initial performance in April. The program consisted of three works staged by Miss Royal.

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PART IX

PAS DE BASQUE GLISSÉ EN AVANT

BY THALIA MARA

The **pas de basque** derives its name from the Basque country — step of the Basques. Probably the step was discovered, by some dancing master of ancient times, in the folk dancing of the Basque people. But, in actuality the **pas de basque** is a basic step of all folk dancing. It is performed in various ways and with variations of tempo and rhythm, but the essentials of the step remain the same all over the world.

When the step was adopted by ballet it was also adapted to ballet use. In place of the free style with which it is performed by peasant peoples, ballet has substituted precise technique. Thus, where the step is used in movements of classical style, the form becomes of paramount importance.

In ballet, the **pas de basque** may be performed in two different ways — **glissé**, or gliding on the floor, and **sauté**, or jumped. The **pas de basque (glissé** or **sauté)** may travel **en avant** — forward — **en arrière** — backward.

Pas de basque glissé is one of the most basic steps of ballet, although it is not a simple step to learn. It requires excellent coordination of feet, body, arms, and head, and this is by no means easy for the beginner to achieve. The study of this step, however, should begin fairly early in the student's training, with the concentration first on the movements of the legs and feet, later on the coordinated movements of the arms, body and head. It should first be learned travelling forward (in the graded syllabus of the National Academy of Ballet this takes place in grade II). Then, when the step has been mastered in this respect, the student will find it comparatively easy to master the backward movements.

To perform the **pas de basque glissé en avant**, the dancer begins by standing in the 5th pos. facing **en croisé**. Let us say that the left foot is front. The arms are held in 5th pos. low. The first movement is a **demi-plié** with the right knee as the left foot slides forward to point, the arms open outward to the **demi-seconde** position, and the head inclines to the right. The next movement is a **demi-rond de jambe à terre** with the pointing foot; that is, the left foot slides around on the floor to point in 2nd pos. Now the dancer must transfer the weight from the right foot to the left. This is done with a little spring through the insteps. The dancer now stands on the left foot in a **demi-plié** with the right pointed **à la seconde**; the arms are still in the **demi-seconde** position, the head has changed to incline to the left. The dancer must now slide the right foot through both the 1st pos. and the 5th pos. to the 4th pos. **en croisé**, finishing with the left foot pointed to **croisé derrière**. As the feet do this, the arms perform a corresponding movement: they are lowered to pass through 5th pos. low to 5th pos. in front, the body inclines slightly to the left and the head remains inclined to the left. The step finishes by closing the back foot into 5th pos. **fondu**, the arms open half way to 2nd pos. with the palms opened upward. The inclination of body and head to the left are retained.

If the **pas de basque** is followed by another **pas de basque**, the front foot is immediately cut forward in a **coupé** as the back foot closes and the entire sequence is repeated to the other side.

The **demi-rond de jambe** at the start of the step is of paramount importance to the form of the balletic **pas de basque**, as is the full point of the back foot to **croisée derrière** at the finish of the slide through 1st and 5th pos. The **demi-pliés**, too, are vitally important to a good execution of this step.

The **pas de basque** is generally performed to a 3/4 tempo. The mazurka rhythm is excellent for performing a series of **pas de basque**. The **demi-rond de jambe** is performed on the "and" beat, the change of feet on the first beat, the point to **croisé derrière** on the second beat, and the close of the step on the third beat.

DO'S

DO'S 1

1. The dancer stands ready to begin. The feet are in 5th pos., the body faces **en croisé**, the arms are in 5th pos. low.

DO'S 2

2. The first movement of the **pas de basque glissé en avant.** Note the inclination of the head. The supporting knee must be well bent, the pointing leg well turned out in **croisé.** The arms have opened to **demi-seconde.**

DO'S 3

3. The pointing foot has described the **demi-rond de jambe à terre** and is now pointed to 2nd pos. The **demi-plié** on the supporting foot must be retained.

PHOTOS BY JACK B. MITCHELL

Our model is Royes Fernandez of American Ballet Theatre.

DO'S 4

4. The transitional movement of transferring the weight from the supporting foot to the pointing foot. The dancer must push up through the instep of the supporting foot. This movement is not seen as a pose, but the correct performance of it gives the quality of **ballon** to the movement.

DO'S 5

5. The weight has been transferred, and the foot which formerly supported is now the pointing foot. The head, too, has changed. As the weight was transferred from the right foot to the left the head changed its inclination from the right side to the left side.

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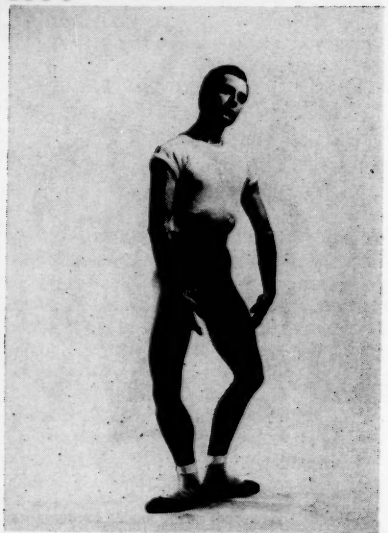
DO'S AND DON'TS (Cont'd)

DO'S 6

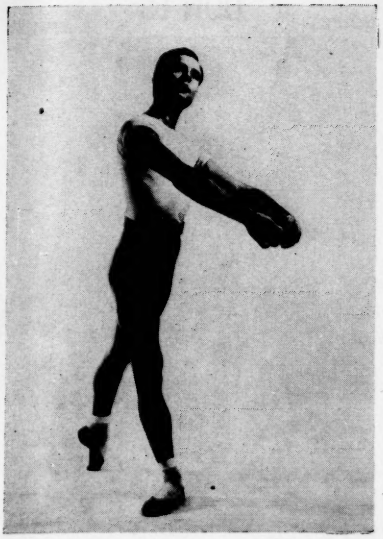


6. The dancer slides the pointing foot through 1st pos. As he does this he remains in the **plié** so that as the foot passes through 1st pos. both knees are well opened outward and well bent. The weight is equally distributed over both feet, not pressed over the left foot only. Both heels are firmly pressed into the floor. The arms have begun their movement and are, at this point, in 5th pos. low. The body is beginning to incline toward the left.

DO'S 7

7. After passing through 1st and 5th pos., the foot has reached the 4th pos. **en croisé.** Both knees are still well bent in **demi-plié,** both heels are still firmly pressed into the floor, the weight is equally distributed over both feet, the arms have continued their movement and are being raised to 5th pos. front. The body inclines to the left — the side toward which the dancer is moving. (The body may also be inclined in opposition to the direction in which the dancer moves; both ways are correct).

DO'S 8



8. The weight has now been transferred to the front foot, and the back foot points strongly to **croisé derrière.** Both knees are straight. The arms have arrived at the 5th pos. front, the body and head are still inclined to the same side.

DO'S 9

9. The back foot closes into 5th pos. **fondu.** The hands open outward half way to 2nd pos. with the palms turned partly upward. If another **pas de basque** to the opposite side follows, the dancer will continue the movement by cutting the front foot forward and opening the arms out to 2nd pos. Repeat all the movements beginning with Do's #2 to the opposite side.

(over)

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DON'TS

DON'TS 1

1. A common error among students, when learning the **pas de basque**, is to slight the **demi-plié** as the foot passes through the 1st, 5th, and 4th pos. to **croisé derrière.** Here we see insufficient **plié** in 1st pos. The form is bad, of course (contrast this to Do's #6), but the worst part of this error is that the dancer who does not **plié** sufficiently lacks control of both his feet and his body. He will be wobbly where he should be firm, weak where he should be strong.

DON'TS 2

2. Another common error in carelessly trained dancers. The back heel has been allowed to "pop up" as the working foot slides forward to 4th pos. from 1st and 5th pos. This betrays a lack of technique and detracts from the form of the step. Contrast with Do's #7.

DON'TS 3

3. When the back foot is sluggish and does not point to **croisé derrière**, but slides in to 5th from an unpointed position, the brilliant quality of the step is lost and the whole appearance of the step is one of listlessness. Contrast this to Do's #8.

DON'TS 4

4. In ballet, of course, the dancer must be ever conscious of turnout of legs and feet. Beginning students find it difficult to maintain the forward position of the heel as the foot slides forward. But the entire classical line and elegance of the dancer's poses and movements are destroyed unless both legs and both feet are properly kept turned outward throughout the entire sequence of movements involved in the step. *THE END*

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TALK OF THE TRADE

BY TONI HOLMSTOCK

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Those of us who attended the HINOTE Festival last year felt that there was not much that could be improved upon. The attendance was good, the classes were excellent and the atmosphere conducive to work. It seems that this year the attendance was practically doubled and the usual good atmosphere maintained. The one great improvement, however, was that the children were kept separated and had their own three-day course of study.
Gary and Jean Hinote are to be congratulated on keeping the standards high and making the adjustments which were suggested to them in order to give the whole festival a much better tone.

•

Our 2 days in Texas were both exhilarating and informative. Having been invited to lecture on Studio Management and Advertising by the TEXAS ASS'N of Dance Teachers, we took advantage of the hospitality, stayed another day and discussed the matter of dance teacher organizations within the framework of the National Committee for Ballroom Dancing. We found a well co-ordinated group of sincere teachers who are interested in knowledge. They dedicate their week of work to furthering their development as teachers.

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IN THE SCHOOLS

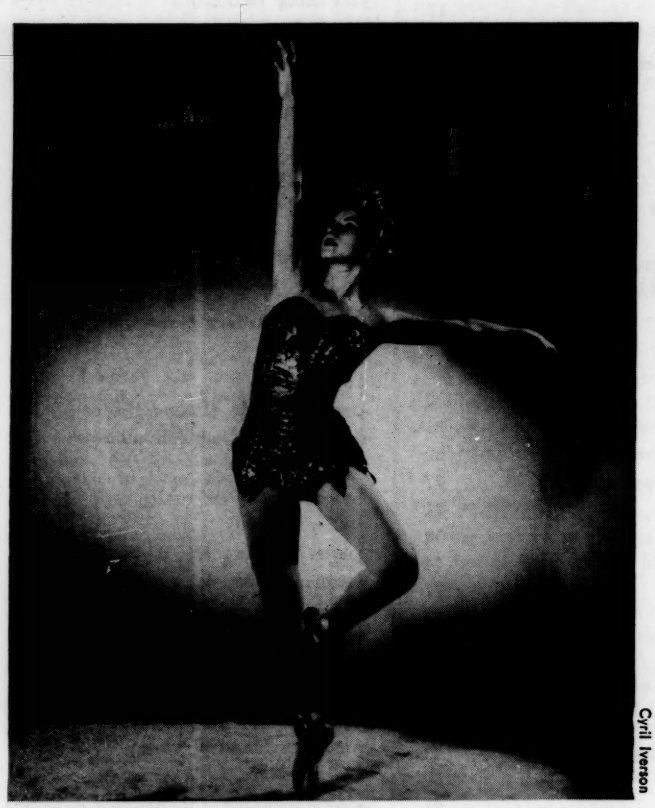
Lynne Silberman, June graduate of the Professional Children's Sch. in NYC, commutes daily from Stamford, Conn., to study at the Martha Graham Sch. and the Sch. of American Ballet.

Allard

"One in a hundred" pupil of Janet White Frazier, 14-year-old Geraldine Lee Gagnon of Attleboro, Mass., performed recently with the Jr. group of Alicia Langford's Boston Ballet Co.

Bird Longwell

Energetic Teddy Matthews, 8, studies ballet at the Dick Holden Sch., Elmira, N.Y., which also has a number of other boys enrolled. Teddy danced the Prince in the Elmira Community Ballet's "Nutcracker."



Cyril Iverson

Ability to do 32 fouettés well is part of the technical prowess of Marsha Ann Nance, 13, youngest graduate of Barbalee Rankin's Kotchy Sch. of Dancing, Galveston, Texas. Marsha Ann is also an advanced piano student and violinist with the Galveston Civic Orch.

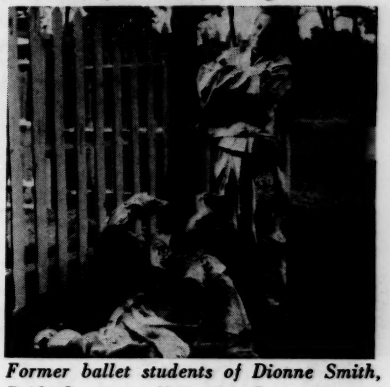
Patricia De Batin is the leading female solo dancer with James Kenny's Devon, Pa., Festival Ballet.

Larry Heller

left:
Cynthia Lamb, 15, is a talented member of Norman & Dorothea Cornick's Children's Dance Th., Colorado College, Colorado Springs, has appeared in prods. of the senior Colo. College Dance Theatre.

Senoritas Vadie Bailey, Margarete Schneider, Carol Cejalvo and Charlene Schreiber perf. "Ballets from Carmen" in "Music Box Revue" by Violetta Andre's North Shore Acad. of Th. Arts, Chicago.

"Ballet-Mime" is dir. by Mara Lysova, Ventura, Calif. In "Faust Valse Classique" above are, l. to r.: Dianne Pfeiler, Selma Braden, Mary Lou Haake, Janet Haake, Linda Minster and Barbara Ragsdale. The co. appears this month in a local prod. of "The Boy Friend."

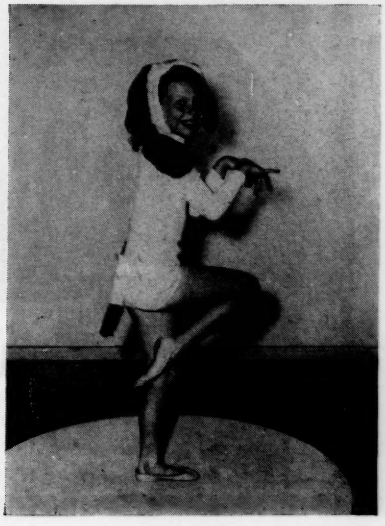


Former ballet students of Dionne Smith, Bridgehampton, N.Y., Bea Lynn (9) and Jill (5) Ward. They are now studying classic Japanese dance in Tokyo.

Loren Burton

left:
Catherine Corbett, Barbara Brown and Clare Ryland danced "Divertimento in Pink" in the June concert of the Virginia Putnam Sch., Lakewood, Colo.

right:
Cathy Crooks as a frolicking puppy in the recital of Shirley Keller's Sch. of Dance, Grand Rapids, Mich.



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(Continued from Page 6)

George Chakaris has withdrawn from the present production to concentrate on a B'way debut this fall. *Roy Clark*

SOUTHERN CALIF. NEWS

June calendar in the LA area brought 5 concerts of outstanding interest. Leading off, on June 6, 7 & 8, were **Sujata & Asoka,** now US citizens and settled here again after a 3-year world tour. Charm, color and authenticity marked their programs of Oriental dance . . . The June 14 debut of the **Spanish American Ballet** did not fulfill its promise. **Victor Moreno's** "Swan Lake" excerpts had thrilling moments, due to his own bravura dancing, and the perfs. of the spirited **Barbara Lloyd** as Odile and the lovely **Lois Ellyn** as Odile. **Julio Torres'** "El Amor Brujo" was not a success, though **Irene Romero** and **Roberto Lorca** did much to make it meaningful. Torres' "Capricho Espanol," which included some dancers trained only in ballet, was a bit of a free-for-all. With the many locally available Spanish and/or classical ballet dancers, the new Moreno-Torres venture has good possibilities of becoming a 1st rate co.

The same night **Helen Avila** presented the new **Adam Darius** "Quartet." A dress rehearsal showed the piece to be an impressive exercise in classical form. **Linda Howe, Cynthia Gregory, Haldor de Becker** and **Darius** were a handsomely matched quartet in style and technique . . . Much improvement in dancers and choreography was noticeable in the 2nd annual Bakersfield perf. of the **So. Calif. Ballet.** Outstanding in a new short version of "The Sleeping Beauty" by director **Joseph Rickard** were **Beth Brunberg, Linda Howe, Martha Grinnell** and **Leon Embry.**

The announced return to the stage of **Nana Gollner** was enough to bring people out in droves to Hollywood High aud. for "Directions of Dance No. 2," the 2nd annual program of **Dance Alliance** Program this year had better form and balance. Opening section was all-modern, with **Meri Miller's** "Contrast'; "Yellow, the Laughter," by **Inga Blanchard; Joel Schnee's** "Imagined Wings"; and the very amusing josh of cubism, "To Hang is to Dangle," jointly choreographed by **Sonia Czerniski** and **Stella Nakadate.** In the ballet, "Two Story House," **Bill Heiden** was shown as a capable dancer and an understanding choreographer. The work, though over-extended, was well received, as were perfs. by Heiden, **Sandy Levitt, Helen Broda** and **Cathie Lloyd,** plus narrator William Roberts. **Rita Lupino** scored in a "Malaguena" solo and **Tomas Muro** was a personable performer in the Miller's Dance from "The Three Cornered Hat." But when Lupino and Muro appeared together in "Malaga," they brought the house down.

There was a thrill of expectancy and warm applause when **Nana Gollner** and **Paul Petroff** came on for the "Sleeping Beauty" pas de deux. But the beloved ballerina showed that in her years away from the stage she had become unpracticed. But everyone is happy that she has returned to performing and has begun the process that will restore her to form for the touring venture she and Petroff have scheduled for fall.

Wilson Morelli's "Masquerade" again proved to be a work welcome on any program. **Pat Uyemura,** in the lead, drew particular applause, with **Nanci Thorne, Noel Parenti, Fritz Hass** and **Eric Ward** also highly commendable. Strength was sacrificed to ingratiation in **Gene Fontaine's** perf. of **Marie Bryant's** nightclubish "Carib-Afrique," well received by the audience. Next-to-closing was Sujata & Asoka's charming "Mojhul Wedding Dance." Following this colorful work, the talented **James Penrod's** "Delinquent on Arrival," on the familiar street-gang theme, did not fare too well. **Marie Ximinez, Pamela Marlow, Christine Robinson, Kim Hayworth, Howard Henderson, Scott Jones** and **Tony Weber** danced well in this, the Dance Alliance program's finale.

Mona Frances has been invited to stage "The Nutcracker" (done for the Whittier Civic Ballet) in the Philippines . . . **Evelyn LeMone** staged "Carnival of the Animals" with 170 of her junior students. Results were charming . . . Studio presentation at the Toluca Lake school of **Oleg Tupine** and **Natalia Clare** showed excellent training . . . An enjoyable eve. of children's dance at Redondo Beach featured work of 6 choreographers **Melvin Kaiser, Evelyn Finnegan, Carl Whitmer, Mildred Stover, Robert Regger** and **Mary Tiffany** . . . At Bakersfield, **Maidi duFresne** presented several hundred tap, ballet and character students in a 3-part program, revealing a number of fine talents . . . **Bob Thompson** gave an excellent account of himself in the Gollner-Petroff student show, as did **Patty McCoy.** Miss McCoy now has her own successful school in Burbank . . . **Karoun Tootikian,** of the **Ruth St. Denis School,** presented **Jay Johnson** in dances of the Orient, Hawaii and Mexico.

John Dougherty

SAN FRANCISCO AREA NEWS

Contemporary Dancers' well attended week-long Lively Arts Festival had 2 dance events, "Crime and Punishment" and "Beauty and the Beast," choreographed by **J. Marks** and performed by members of the co. Your correspondent found "Crime and Punishment" had dramatic impact, though not always clearly focused, and suffering from unrelieved high emotional tension, depriving it of climax. Marked gain was noted in technical proficiency, control and discipline of movement. He and other reviewers remarked on repetition of movements. Contemporary Dancers started series of 4 TV appearances on KQED with "Anna Karenina."

Ballet Celeste, directed by **Merriem Lanova,** tours Pacific Coast in Aug. with more than 30 young dancers — L.A. to Seattle, with 2 perfs. at Shakespearean Festival, Ashland, Ore. . . . **Ann Halprin, A. A. Leath, Jenny Hunter** and members of the **Marin Dancers Workshop** scheduled repertoire program July 25 & 26 at Dance Deck, Kentfield, and new works and repertoire Aug. 8 & 9, followed by a 3-week study group . . . **Welland Lathrop** opened summer session production workshop June 30 in SF, with **Shirley Mordine.** Lathrop recently completed a series of TV dance composition and technique shows on KQED, and staged dances for the Shakespeare Fest. at SF State Coll.

While director **Lenore Peters Job** vacations in British Isles, summer session of **Peters Wright School** in SF is conducted by **David Hamilton, Al Jones** and **Bari Rolfe** . . . **Jan Carpenter** of Berkeley recently became a member of **Nat'l Academy of Ballet** . . . **Bay Area Flamenco Club,** newly formed, opened series of summer fiestas at Serbian Hall in SF. Performers are dancers **Luisa Maravilla, Loreta Garcia,** Flamenco singer Chinin de Triana, guitarrist Daniel Maravilla.

Tribute to **Isadora Duncan** was paid recently by 4 generations of the Boynton family at their Temple of the Wings in Berkeley. Event was headed by **Florence Treadwell Boynton,** 82 (Isadora's girlhood chum in Alameda), and her daughter, **Sulgwynn Quitzow,** with a large group of children, including great-grandchildren, in Isadora's dances for young people. There were also demonstrations of Limon and Weidman technique and scenes from "Pinocchio," designed by **Durevol Quitzow** and danced by **OEloel Quitzow.**

Ballets de Paris drew a capacity audience to its opening at the Curran Theatre in SF . . . **Festival Theatre,** new production group in Berkeley headed by **Elizabeth Berryhill,** announces plans to include dance in periodic Allied Arts presentations. *Clifford Gessler*

DALLAS NEWS

Kathleen Smith was awarded the 6th annual Alexandra Danilova Award by the **Edith James School** for advanced study in NYC . . . On May 29 & 30 at the Majestic Theatre in Ft. Worth, the **Margo Dean School** presented "The Nutcracker Suite." Principal dancers: **Sally Ransone, Jo Shirley, Carol Rollow, Marlee Kochis** . . . **Ft. Worth Ballet Arts** has announced their fall and spring schedule of perfs. at the Will Rogers Aud., with **Mia Slavenska** as artistic director. The Dec. 3 & 6 program will include "Swan Lake," "Symphonic Variations." "Pas de Quatre" and

(Continued on Page 89)

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(Continued from Page 87)

"The Nutcracker" Act II. On Apr. 1 & 4 they perform "Les Sylphides," "Portrait of a Ballerina," "Settler's Sunday" and "The Nutcracker" Act II . . . The **Texas Assn. Teachers of Dancing** held their 10th annual Normal School June 22-29 in Dallas. *Toni Beck*

LONDON DATELINES

Main dance interest for London during June was centered on **Milorad Miskovitch's** co., **Ballets 1958 des Etoiles de Paris,** which opened a brief season June 17. Co. consists of 8 dancers: **Irene Skorik, Marie-Claire Carrie** and **Ariel Auclerc** (French); **Yvonne Meyer** (Brazilian); **Ivan Dragadze** (British); **Milko ..Sparemblek, Vassili Sulich** and Mr. Miskovitch (Yugoslav). They presented 9 ballets, including 1 premiere. On the whole, all were more interesting in conception than as finished ballets, for in almost every case the choreography proved disappointing.

"La Dryade," a romantic pastiche arr. by **Janine Charrat** was harmless enough, as was a divertissement by **John Taras,** "Le Rideau Rouge." **Dirk Sanders'** "L'Echelle"—a murder whodunit set to ballet—and **Maurice Bejart's** "Promethee"—a reworking of the legend so that it symbolized the unhappy fate of the creative artist—were both based on potentially rewarding literary ideas. Yet neither received significant choreographic treatment. **Lifar's** "L'Ecuyere," an old and not particularly trusted friend, and **Ronne Aul's** beach-ballet, "Cache-Cache," were both just program fillers.

By far the most rewarding work was Sparemblek's "Quatuor." Modern in mood and feeling, the choreograhy skillfully delineated the emotions and associations of a group of 4 young people. There was a fresh vitality about the work, and the choreographer revealed an understanding of movement and pattern, and made telling use of dance images. The world premiere of "Le Poete Assassine" on June 19 fell with a resounding flop. Like "Promethee," it concerned itself with the fate of the misunderstood artist. Dull choreography by American dancer Ronne Aul, spiritless music by Maurice Ohana, and somewhat old-fashioned constructivist scenery by Bernard Dayde helped the ballet on its way to pretentious perdition. It had a savage handling from the press the following day, and the day after was withdrawn.

The **Royal Ballet's** main co. closed for vacation June 21. That afternoon young **Antoinette Sibley**—a name to be remembered—danced the Bluebird for the 1st time. This was her 1st big break, and her style, confidence and bearing clearly revealed her as a ballerina prospect. At the closing **Dame Ninettede Valois** announced that the Royal Ballet's 2 co's were to be amalgamated in summer '59 and will be one co. of 130 dancers. Immediate plans call for a Covent Garden season for the main co. Aug. 18-Sept. 13. On Aug. 20 **Kenneth MacMillan** will premiere his version of "Agon." **Yvette Chauvire** is to be guest artist for the season, with ex-Royal Ballet star **Alexis Rassine** as partner. **Anya Linden** has been appointed ballerina, and **Merle Park** is now a senior soloist.

The junior co. of the Royal Ballet opened a brief Covent Garden season June 25. Main interest was in their full-length "Swan Lake"—this being the 1st time this co. have given it in its entirety. Principals — **Rowena Jackson** and **Philip Chatfield**—were borrowed from the senior group, but could not prevent the ballet from looking ragged and under-rehearsed. The revival was done in preparation for the co's 8-month Australian tour starting in Aug. Jackson and Chatfield are to dance with them for the whole of the tour, and in Australia **Robert Helpman,** who is mounting his ballet, "Hamlet," is to dance with them. In New Zealand, Helpman will be replaced by **Alexander Grant.**

The **Peking Opera** opened a dance-pantomime season on July 7, and **London's Festival Ballet** started its long summer season at Festival Hall on July 15, with both **Alicia Markova** and **Beryl Grey** as guest artists. **Ballet Rambert** is to have a 2-week season at the Sadler's Wells from Sept. 8. *Clive Barnes*

NEWS FROM FRANCE

Before leaving to appear at the Brussel's Fair, the **Bolshoi Ballet** brilliantly terminated its Paris Opera season and gave 2 extra perfs., June 17 and 18, at the Palais des Sports.

"Mirandoline" was the 3rd ballet presented. Staged by **Vayonen,** and based upon Goldoni's "La Locandiera," it had a mediocre score by Vassilianko and very outmoded decor and costumes. In the final divertissement, where by tradition the whole co. appeared, one was impressed with the authority, the coquetry, and the dazzling technique of **Olga Lepeshinskaya.** She was well seconded by **Yury Kondratov,** who has a naive sweetness, and by **Levachev,** an excellent mime.

The exquisite **Galina Ulanova** offered a very appealing interpretation of "Giselle". Never has the little peasant appeared more naive and spontaneous. **Nicholas Fadeyechev** was a handsome Albrecht and Levachev a sincere Hilarion.

On June 11 the Enghien Casino devoted its annual Gala to an International Image of the Dance consisting of artists from the USA, Sweden, Italy, England, Yugoslavia, Hungary, and France. It turned out to be a monotonous series of classic, modern, or acrobatic pas de deux deprived of interest by the absence of top drawer personalities. Only the elegant and precise contribution of **Nadia Nerina** and **David Blair** lent a bit of interest. Assisted by **Claire Sombert, Jean Babilee** performed his most recent ballet, "Minuterie," a very thin work in which the choreographer serves the dancer very badly.

The **American Ballet Theatre's** June 10-18 season was awaited with much interest. But the season was a bit disappointing. Neither "Paean" nor "Offenbach in the Underworld" (the only new works given in Paris) seemed convincing. **Jerome Robbins'** "Interplay" was characterized by a certain vagueness in the interpretations. **Nora Kaye** retained her original stature in "Fall River Legend" — which one cannot imagine without her. **John Kriza** was again dynamic in "Billy the Kid." But is was **Lupe Serrano, Violette Verdy** and **Erik Bruhn** who gave true style to the classic variations and to **Balanchine's** "Theme and Variations."

The Paris Opera Ballet performed a new version of the Ravel "Daphnis and Chloe" with choreography by **Serge Lifar,** at Brussels. *Marie-Françoise Christout*

REPORT FROM ISRAEL

Visit of **London's Festival Ballet** to Israel was an overwhelming success, even more than it was 2 years ago. Special attraction for the public this time was **Alicia Markova.** She scored especially in "Pas de Quatre" and "The Dying Swan." **Dolin's** "Variations for Four" provides a fine tour de force for **John Gilpin** in which he outshines 3 other male dancers, and Gilpin was most impressive in the title role of **Alan Carter's** dramatically effective "The Witch Boy."

Because of the clamor for more Markova, especially in her favorite role, a tour finale was arranged, presenting "Giselle" in a colossal production. Site chosen was Haifa's New Amphitheatre, which is ideal for sports events or Independence Day parades. Although some 12,000 people (plus 16,000 in a later perf. at another stadium) had a chance to see Markova in "Giselle," these extra outdoor perfs. did disservice rather than the contrary, since a background of apartment houses, sounds of honking cars and passing trains, and wind blowing the musicians' music, were not helpful.

The **Inbal Dancers** are now back after prolonged tour. Audiences in the new Congress Hall received them cordially, yet applause was only luke-warm. It is not a matter of their preferring foreign imports (witness the fact that the Israel Philharmonic is always SRO); it has to do with the general problems of making folk dance a stage art — and particularly a stage attraction in the country of origin. (Of course it is not quite true that

Inbal represents Israel in art and atmosphere, since it derives from the lore of the Yemenites, who are only a small part of the conglomerate of backgrounds represented here.) The co. under the artistic guidance of **Sara Levi-Tanai** (and with the help of such Westerners as **Anna Sokolow** who is here again working with them), is moving steadily toward artistic perfection. Though they are fondly regarded here, it is likely that they will always fare better as a touring co. abroad. *Alon Schmuckler*

NEWS FROM GERMANY

Final premieres of the '57-'58 season included **Alan Carter's** version of "The Prince of the Pagodas" at the Munich Staatsoper. It emerged as a sort of children's revue, with little dancing and lots of pantomime fuzz. Best dancing—crisp, clean and with brilliant attack—was by **Natasha Trofimova. Annette Chappell** and **Heino Hallhuber** were less favored by the choreography. No better was Carter's ballet for "Faust."

In E. Berlin **Gertrud Steinweg's** triple bill at the Komisch Oper was disappointing. For Milhaud's "Creation du Monde" she concocted a new libretto in which a blind man regains his sight and experiences the world anew. Bartok's Dance Suite for Orchestra was used for a sort of dance competition among collective workers at a power station for the only girl around. Finally there was Roussell's "Bacchus and Ariadne," which gave a downright dilettante effect.

What followed at the W. Berlin Stadtische Oper was better. **Tatiana Gsovsky** was somewhat uneven in her work for "Medusa" and "Joan von Zarissa," but her choreography for "Agon" was in some spots so fascinating that one could forgive her outrageous and arbitrary treatment of Stravinsky's detailed descriptions in the score. Standard of dancing was 1st class throughout, especially that of **Wolfgang Leistner, Suse Preisser** and **Constance Vernon.**

Final major premiere of the season took place at the Hanover Landestheatre. The co., headed by **Yvonne Georgi,** had just returned from a short season in Monte Carlo. Program saw the local premiere of Poulenc's "Les Animaux Modeles," a revival of "The Moor of Venice" and a new "Agon"—the 3rd German version of the work in one season. Georgi's choreography is nearest to the lettter, if not always to the sublime spirit, of the score. *Horst Koegler*

NEWS FROM ITALY

For more than a century Italy has had no touring ballet co. Only La Scala and the Rome Opera have proper ballet organizations. While they occasionally present all-ballet eves., those groups serve primarily for opera perfs. June 14 may well be a historic date for ballet in Italy, for on that eve. in the beautiful old theatre in Reggio Emilia, a little town north of Bologna, a new independent ballet made its debut. Founders are **Ugo Dell-Ara,** leading dancer, choreographer and ballet master at La Scala, and **Mario Porcile,** organizer of the Int'l Ballet Festival at Genoa-Nervi.

Initial program was an engaging one and consisted of "Les Sylphides," "Overture for the Queens of Dance" (which Dell'Ara created at Nervi in honor of Markova, Chauvire, Schanne and Fracci) and "Boutique Fantasque," with new choreography by Dell'Ara. **Olga Amati,** Italy's foremost female dancer of romantic roles, danced superbly in "Sylphides," and the young **Paolo Bortoluzzi** gave a fine acount of himself as the male lead. Performances throughout were excellent, and hopes are high for the success of the new venture, a project which has long been needed here. *Adriaan H. Luijdjens*

REPORT FROM MEXICO

Some final words on the season of the **Nat'l Ballet of Canada** here. We saw a ragged "Gala Performance," in which only **Lois Smith,** as the Italian Ballerina, came close to achieving **Tudor's** razor-like satire. All the others, excepting **David Adams** and **Harald da Silva,** mugged their way through. Their "Giselle" is thin. Though her portrayal has drama and truth, **Celia Franca** does not have the technique required for the part. The work just doesn't look right with 6 or 8 pairs of villagers. The co. has potential and will go far, if it is not made to look like a cousin-3-times-removed of Sadler's Wells. As of now there are just Smith, Adams and Franca to carry the repertoire, for the other soloists don't have the necessary dynamism as yet. One has the impression of many lovely and handsome faces, not quite ready for the rigors of international touring.

The **Taller de Danza** (Dance Workshop), in its debut performance, left little room for hope. The program was eclectic in the extreme—ranging from a dull, academic "Pas de Trois," using our well-worn friends, Pierrot & Co., to an earnest but misguided "Romeo y Julieta"; from a vulgar "Vals Gigolo" to the very worst "Don Quixote" we have even seen. The dancers are all well known in Mexico—too well known to permit this gigantic lapse in taste. Even an experimental group must have a direction. We hope the Taller finds its, for it was nowhere in evidence in its 1st showing. *John Fealy*

NEWS FROM LATIN AMERICA

VENEZUELA: US dancers, like the NY Philharmonic, experienced none of the Nixon-type of difficulties in Caracas. The **San Francisco Ballet** was enthusiastically received there and held over for an extra perf. **Alonso** and **Youskevitch** were due in Caracas for perfs. in mid-July.

BRAZIL: A Soviet ballet group of 11 dancers from Georgia, headed by **Vakhtang Chabukiani,** arrived in Rio July 7, to begin an 80-day tour of 7 Latin-American countries.

ARGENTINA: **Cieplinsky's** version of "Coppelia" and **Tatiana Gsovsky's** "Juan de Zarissa" have been revived at the Colon . . . **Antony Tudor** has arrived in Buenos Aires to stage his "Pillar of Fire" and Fokine's "Legend of Joseph" with the resident Colon co. . . . Modern dancer **Renate Schottelius** is in Europe to appear in the Krefeld and Berlin Festivals . . . A new co., the **Original Ballet of Buenos Aires,** recently performed at the Odeon . . . Tatiana Gsovsky's **Berliner Ballet** is scheduled to open at the Opera

CHILE: **Tamara Toumanova,** partnered by **Wladimir Oukhtomsky,** who has been touring So. Amer., gave several recitals in Santiago. Quality of programs was as poor as on previous tours . . . **Imperio Argentina's** Spanish song and dance co. showed the former film star doing quite acceptable work as choreographer. She has 2 good dancers in **Angel Pericet** and **Mercedes Alba.**. *Hans Ehrmann-Ewart*

PERU: **Dimitri Rostoff** has resigned, after many years as director of the Ballet of the **Asociacion de Artistas Aficionados.** He has been replaced by **Roger Fenonjois.** Plans are at last under way to form a Nat'l Ballet and school. *Julio Estremadoyro*

BERLIN FILM FESTIVAL

A ballet film produced in the new African country of Ghana won a major prize at the 8th Berlin Film Festival. Called "Jaguar," it tells in dance terms of a young girl who dreams of a Prince Charming who has studied at Oxford, who owns a Jaguar car, who can give her a Frigidaire, etc. Filmed on the streets of Accra, the picture ends happily as the girl is reconciled to a poor young man who loves her . . . Also at the Festival, another cine-ballet produced by Louis Cuny, "Les Amoreux de la Seine," was shown. Choreography is by **Deryk Mendel** and dancers are **Janine Monin, Michele Nadal** and **Jean Cazenave.** Though well done, it is not quite equal to the fine Cuny ballet movies shown at Cannes and Brussels. One of these, incidentally, has been chosen by Warner Bros. to be shown as a prologue in the US roadshow engagements of "The Old Man and the Sea." It is called "The Gentleman Burglar," also choreographed by Mendel. Stars are **Tessa Beaumont** and **Gerard Ohm** . . . In Berlin we also saw a good documentary, "How a Ballet is Born," produced by the University of Chile. It shows classes, rehearsals and excerpts from "Carmina Burana." *Luigi Gario*

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